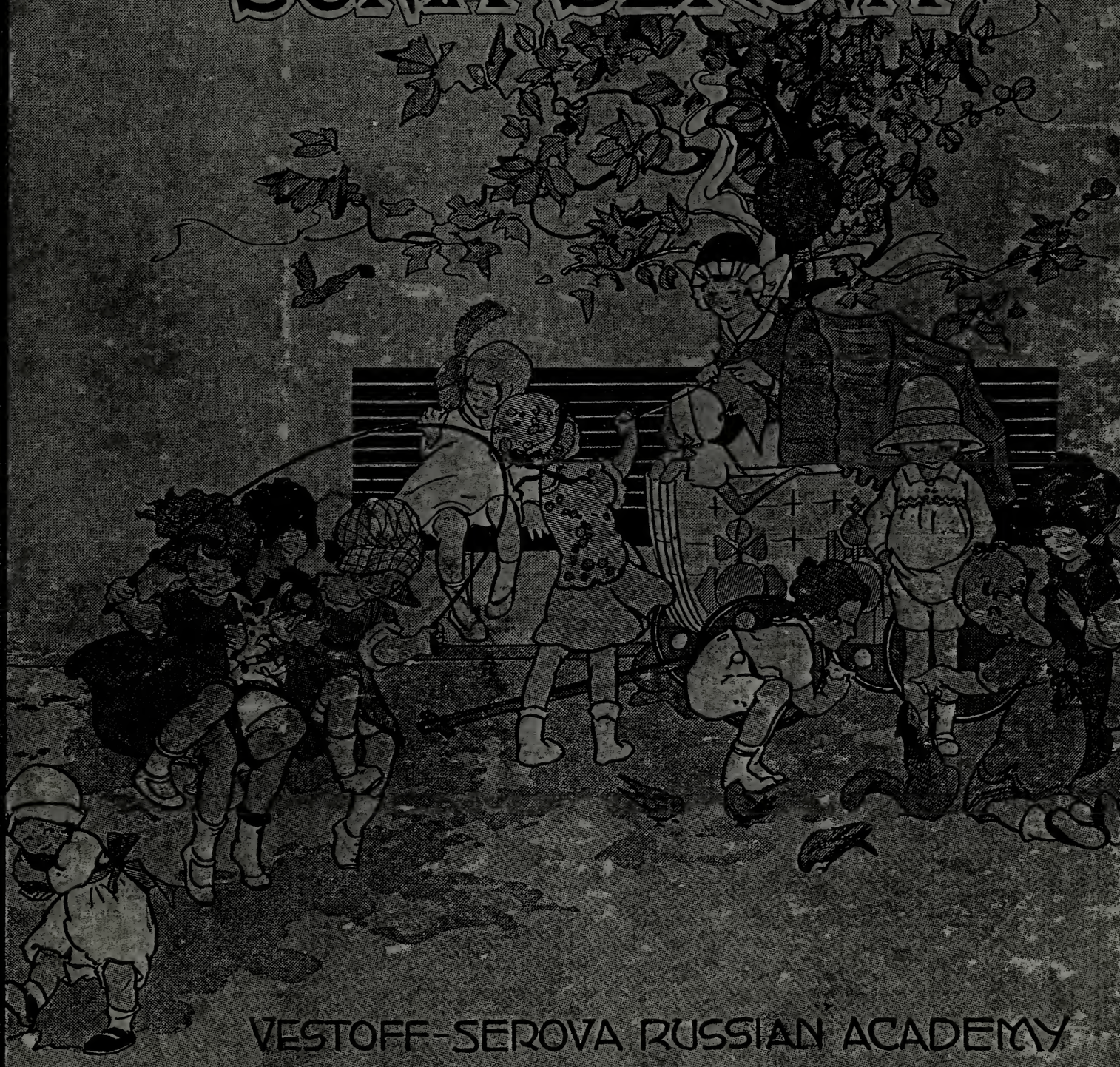
BABY WORK

BY

SONIA SEROVA



VESTOFF-SEROVA RUSSIAN ACADEMY
OF DANCING INC
26 EAST 46TH STREET, NEW YORK

MLLE. SONIA SEROVA

Directress Vestoff-Serova Russian School of Dancing, New York.
Graduate Russian School, Graduate Wordsworth School, London, England; Instructress for the A. N. A. Masters of Dancing, Hotel Blackstone, Chicago, 1916, and Hotel Astor, New York, August, 1917; Authoress and originator of "Nature Dancing," the textbook to Perfect Natural Movement, a series of beautiful and entirely original Interpretative Dances, and of "Baby Work."

THE BABY DANCE

An Appreciation by Anna Phyllis Atkins

Only ingenious Mlle. Sonia Serova could have created the quaintest form that the time-honored dance has ever taken. Whether among aboriginal peoples or extremely modern mortals, the dance has been somewhat confined to the adult stage of human development. It has interpreted the emotions of those crowned with years and experience, even while it was represented by youth. But Mlle. Serova has ushered the age-old Dance into the realm of infancy. All the innocent mirth, the caprice, the wonder and the carefree abandonment of infantile childhood are embodied in her dances, for those children who can count their birthdays on just a few fingers. The baby dances of her origination have that sense of simplicity and delicacy requisite to be executed by a young child—yet they abound in all the fancifulness of fairy-tale lore.

As a great dancer and a sincere and inspired instructress, Mlle. Sonia Serova not only is an authority on the myriad phases of Russian Dancing, but so thoroughly does she understand the nature of the baby-child that these tiny rose-bud creatures respond to her guidance with heart-felt diligence. Her success in developing the creative ability and interpretative expression in children who have seen but a few Christmases has been phenomenal.

In a land of toys and dreams and ecstacies, children dwell. Mothers and fathers ponder and scheme to weave the spell of Nursery Rhyme and Santa Claus enchantment all about their sweet young lives. The domain of little boys and girls is peopled with a multitude of strange and fantastic creatures—ogres and mermaids, witches and geese, pirates and fairies and elves. This chapter in the lives of men is one upon which memory often lingers with a pensive smile.

Mlle. Serova has given a most beautiful contribution to the gladsome realm of baby folk. It is the gift of "Little Bo Peep," and "Mistress Mary, Quite Contrary" and other friends in the Nursery Rhyme Book and the Fairy Tales, dancing to the music of laughter and tinkling melodies. With Mlle. Serova, children wander through the much loved legends of "verseland" and "storydom." She is their playmate and companion, teaching them by allowing them to imitate her frolic rather than by assuming the dictatorial attitude of an instructress.

These dances, in spite of their quaint and joyous freedom, embrace the most scientific and subtle of Mlle. Serova's methods of educating the innate grace of the student of the dance. "As a twig is bent, so is the tree inclined." For every child who has reached a sufficient maturity to pilot his little feet to any chosen destination, these dances are created to establish in those same movements a sense of rhythm and a graceful poise.

Mlle. Serova's baby dances have not only introduced this art to a new world of beings previously deprived of its pleasures, but experienced representatives of the Dance have journeyed to the Vestoff-Serova School in New York from all over the country, that they may carry its doctrines back with them to gladden the hearts of the very, very young.

BABY WORK

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BABY DANCES

"AUTO-PHOTO" PROCESS PRINT

All music in this book designed freehand and printed by

Charles Thomas. of the "Eureka Music Printing Press"

350-52 West 38th St.. New York City

NOTES

E M Caskey

Every teacher has his or her pet ways of running a class. I merely give a few notes on the method of conducting a Baby Class which I have found answer very well.

THE MARCH

To open and close my classes, I use a march. The babies stand in single file round the room holding their dresses wide and with the L. foot pointed forward. Then they march, raising the feet high forward each time with the knees straight and toes well pointed, and placing the foot down each time very close to the one on which the weight is resting, so that they get plenty of practice, lifting the feet and pointing the toes and do not advance quickly over the floor. They come up the centre single file, and turn off one to the R. and one to the L. My assistant stands ready to pair them and send them up to me in twos, and the next time in fours. When they face me in fours, I let them spread out to arms length away from each other which puts them in their places for the lesson. After the class they march up in twos only, and then facing each other in two lines curtsey goodbye to their partners.

A baby only having a limited amount of concentration, I have found it best to let their little minds and bodies relax quite frequently during the lesson. To have them leaving their places every time, would cause too much confusion, so they sit cross-legged on the floor, which position is very restful, and they can talk to each other, without leaving their places.

BABY DANCES

The only way to get anything out of a baby is to be a baby oneself, and so I just play I'm about four years old when teaching the Tinies. Of course in the exercises, I insist on correct position, pointed toes, etc., but when it comes to the "Dances," they do them their own way. In fact, my "Baby Dances" are created from watching the babies themselves. I endeavour to run with the rather unsteady steps of a child, I stop suddenly with a funny little jerk on both feet, just as I have seen my babies do. I hold my hands with my fingers spread out, and above all, I appeal to their imaginations. One Baby found "Little Miss Muffet" so realistic, that at the end of the dance she insisted on turning back to stamp on and kill the supposed spider!

THE VALSE

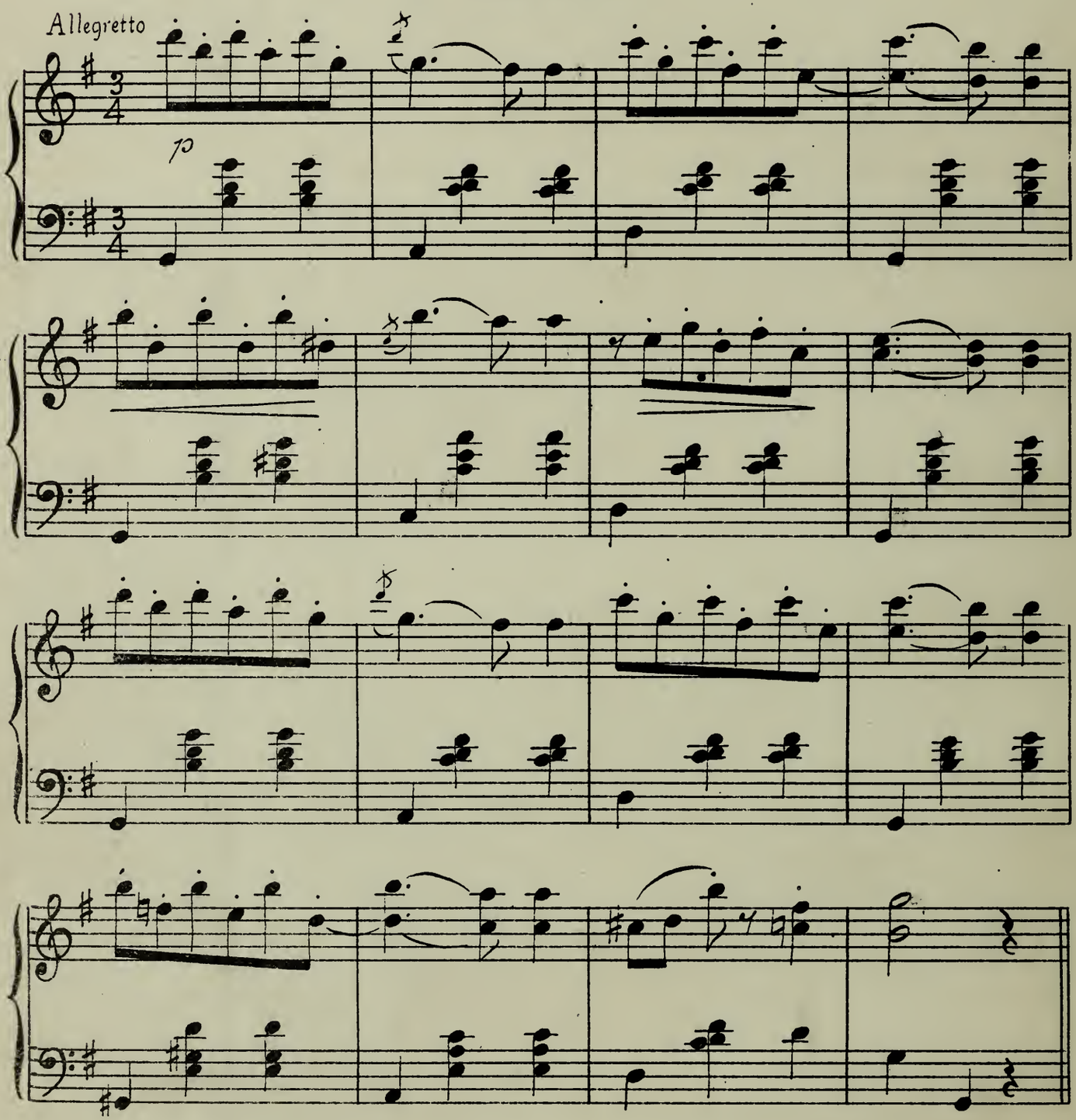
I have not given my method of teaching the valse, because I use the European way, and I did not think it would appeal much to the teachers in this country, or be of much service to them; their ball-room work being so excellent and individual. Also I do not bother my baby pupils with the valse at all at first.

BABY WORK

BABY BAR WORK

A set of six exercises taken from those used in the Russian School, and very much simplified for use in Baby classes. Wherever it is possible to have a Bar, the teacher will find this work invaluable; nothing gives the tiny Tots their balance and poise more quickly than this Bar practise. I have found it advisable to give not more than two of these exercises the first lesson, and gradually increase the number. Also in teaching the "Battements" I give only one position at a lesson.

I. THE PLIÉ



I Stand at the bar in 5th position outside foot in front, holding firmly with one hand, the other arm extended to side on shoulder lever palm down. Keeping back straight, go down slowly with a plié or bend of both knees, letting them separate, and go out to sides as far as possible..... 1 M.

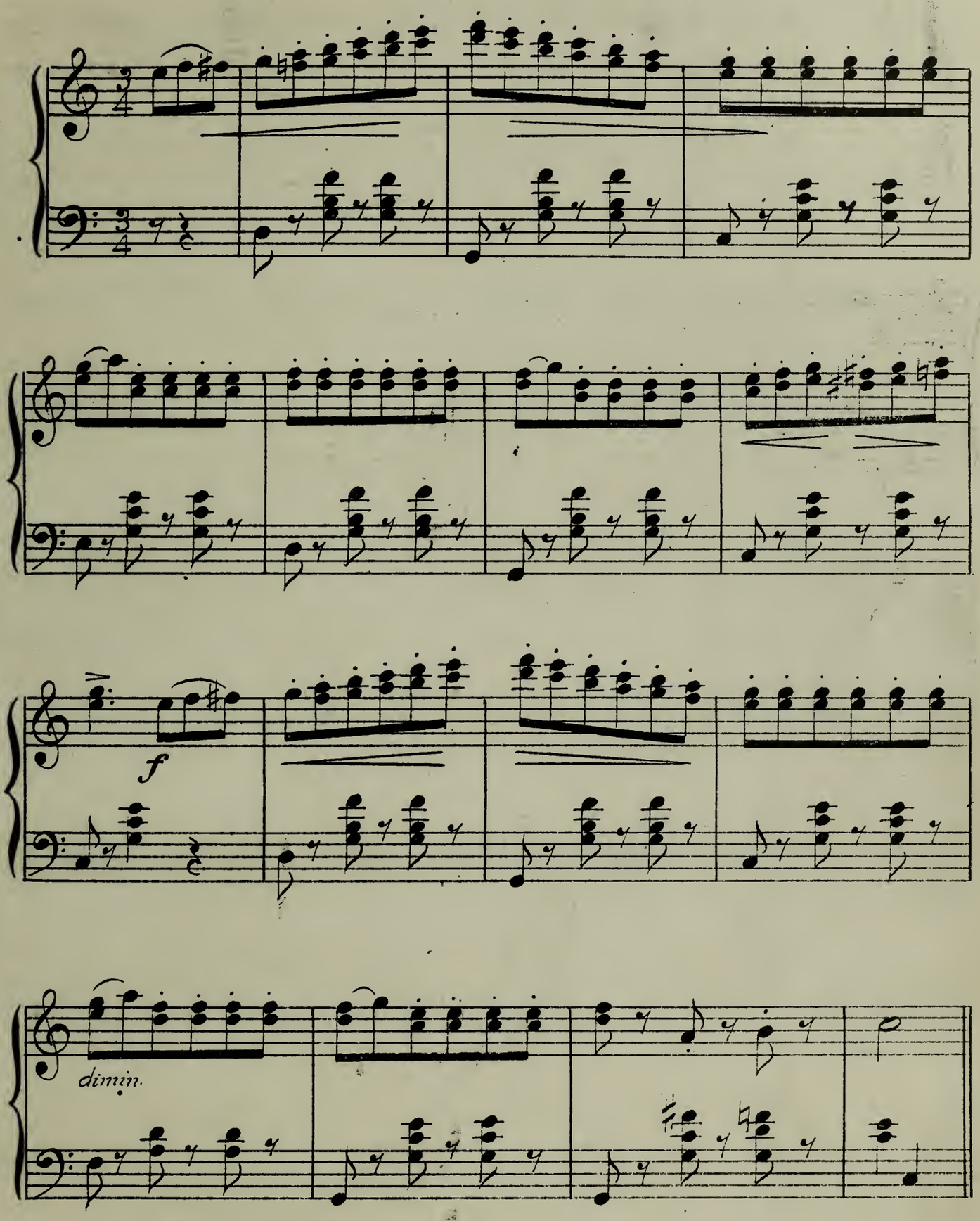
Rise slowly straightening knees..... 1 „

Repeat seven times..... 14 „

Then turn round, take Bar with other hand and repeat whole with other foot closed in 5th position front..... 16 „

(Note.—Keep heels down as long as possible both in sinking and rising.)

II. RISE ON INSTEP



II Stand at Bar as in previous Exercise. Bend body sideways towards Bar, at same time making a soft arm movement in toward Bar; straighten body up at same time extending the arm again on shoulder level with soft movement..... 2 M.

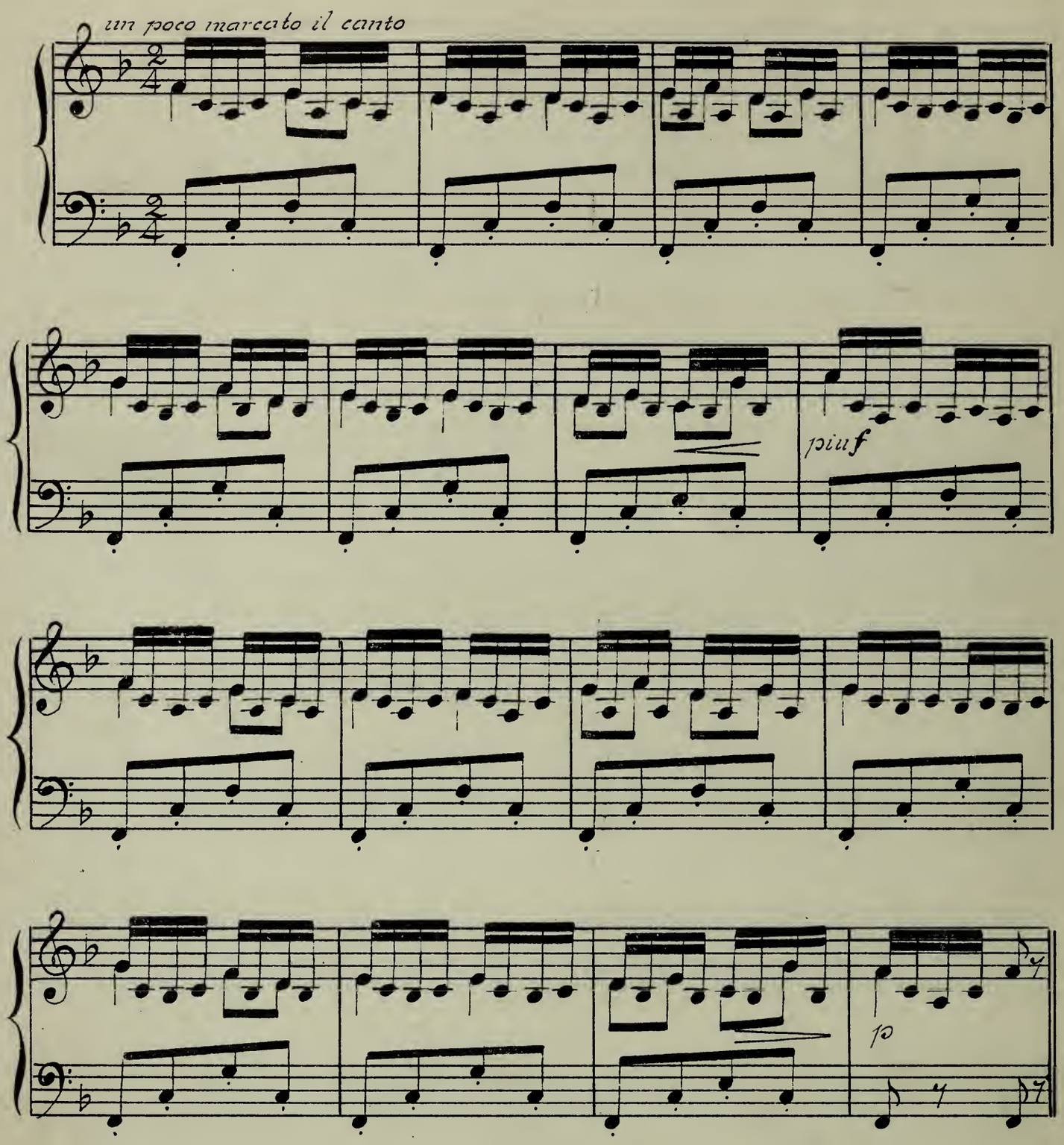
Keeping feet in 5th, body very erect, rise quickly as high as possible on balls of both feet and hold..... 1 "

Sink heels flat again..... 1 "

Repeat three times..... 12 "

Repeat same on other side..... 16 "

III. INSTEP DEVELOPING



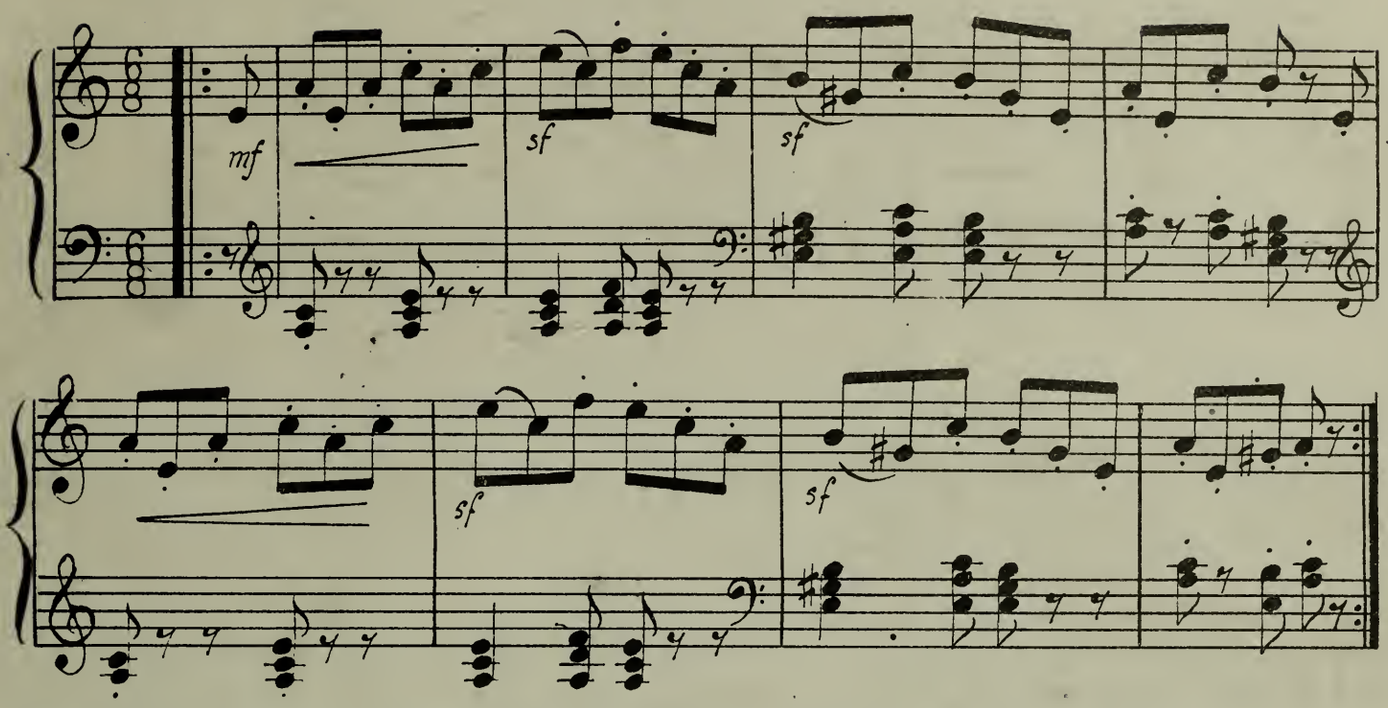
III Stand at Bar as in both previous exercises. Point outside foot forward in 4th position stretching the instep as much as possible, and close it back again to 5th position front ..... 1 M.

Repeat 15 times ..... 15.

Then point it 16 times to side in 2nd, keeping ankle well turned out and close it again to 5th position front ..... 16.

Now stop and place outside foot in 5th position back, then point in 4th position back 16 times and close it to 5th position back 16

IV. PLIÉ IN SECOND POSITION



IV NOTE.—Although printing the names of the positions in these exercises for the benefit of the teacher, I have found it advisable not to confuse the babies with them. I teach them the terms "1st position" and "5th position," but for the 2nd or 4th positions I merely say "point to the side," or "point in front," etc.

Stand holding Bar as before, but with outside foot pointed to side in 2nd position. Raise foot from ground still keeping it extended, knee stiff and place it down again with good point ..... 1 M

Repeat ..... 1 "

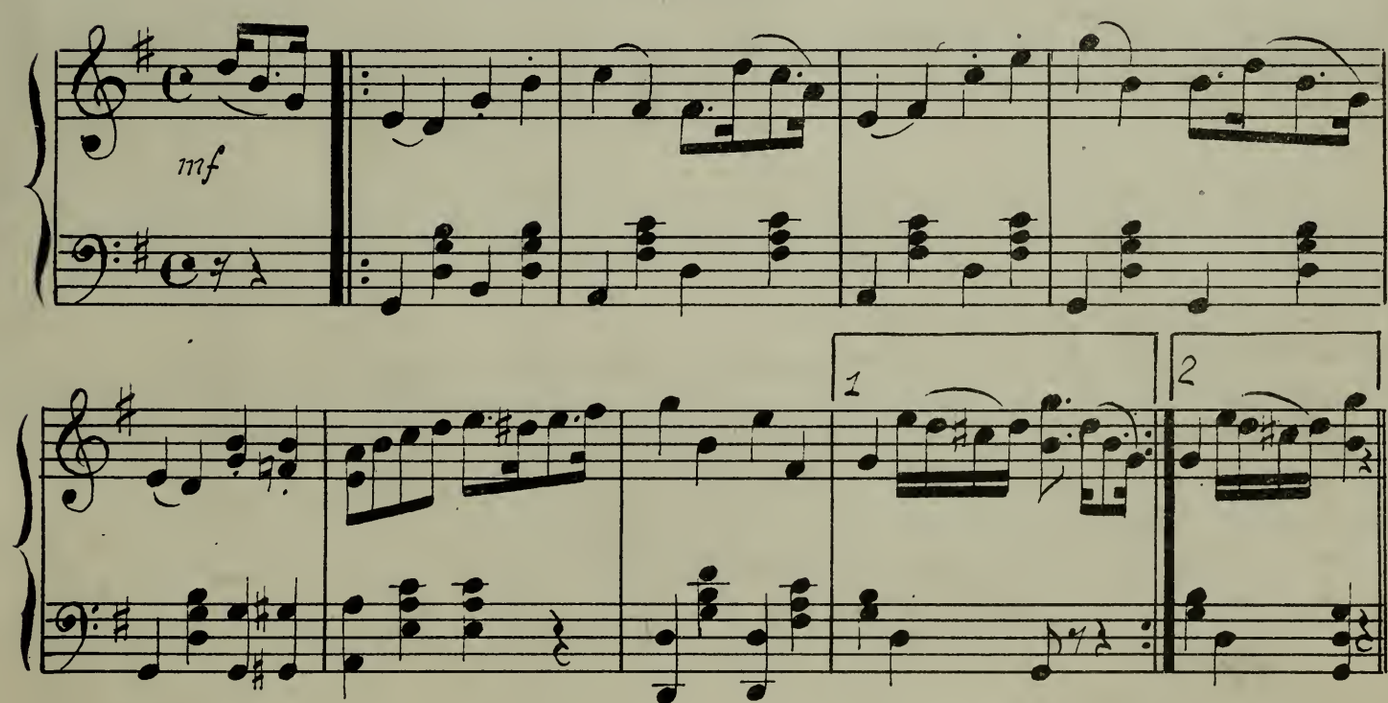
Lowering heel of outside foot to ground, make a plié in 2nd position, keeping both knees well turned out ..... 1 "

Rise pointing outside foot ..... 1 "

Repeat three times ..... 12 "

Turn and repeat same on other side ..... 16 "

V. BATTEMENTS



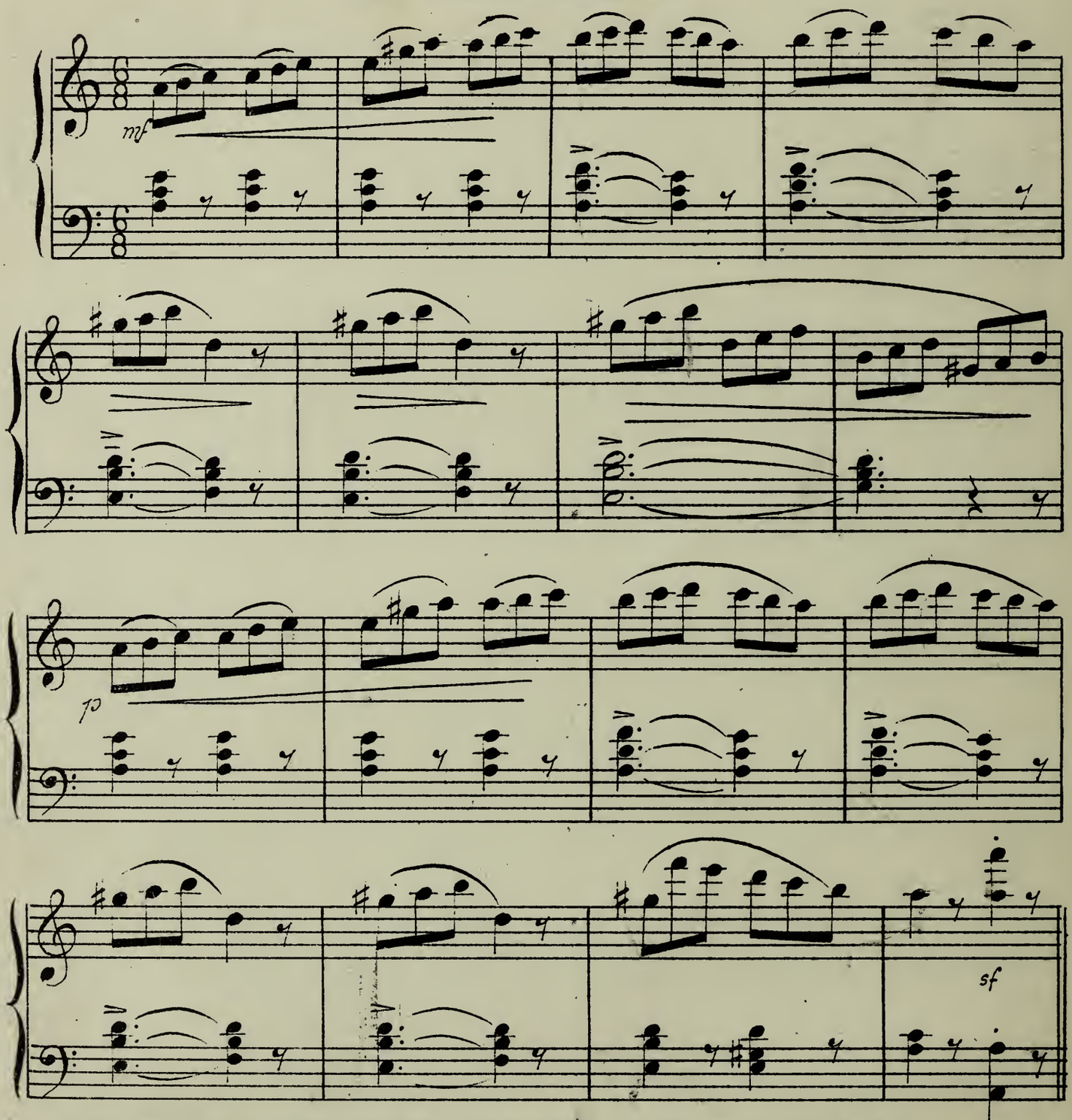
V Stand at Bar as in 1st exercise. Keeping body still and knees stiff, raise outside leg straight up forward with foot well pointed, (Raised 4th position) and close it down again to 5th position front, and repeat ..... 1 M.

Repeat fourteen times 7

The same movement is now taken high to the side 16 times (raised 2nd position) and lowered to 5th position front 8

Then placing outside foot in 5th position back, raise leg high at back in same way 16 times and lower to 5th position back 8

VI. ANKLE BEATS



VI Hold Bar as in previous exercises. Stand weight on inner foot well turned out, outer foot is slightly raised and crossed over instep of inner foot, knee bent and toe rather turned up. Beat the outer foot, keeping knee bent and loose and toe turned up, behind ankle of inner foot and in front again ..... 1 M.

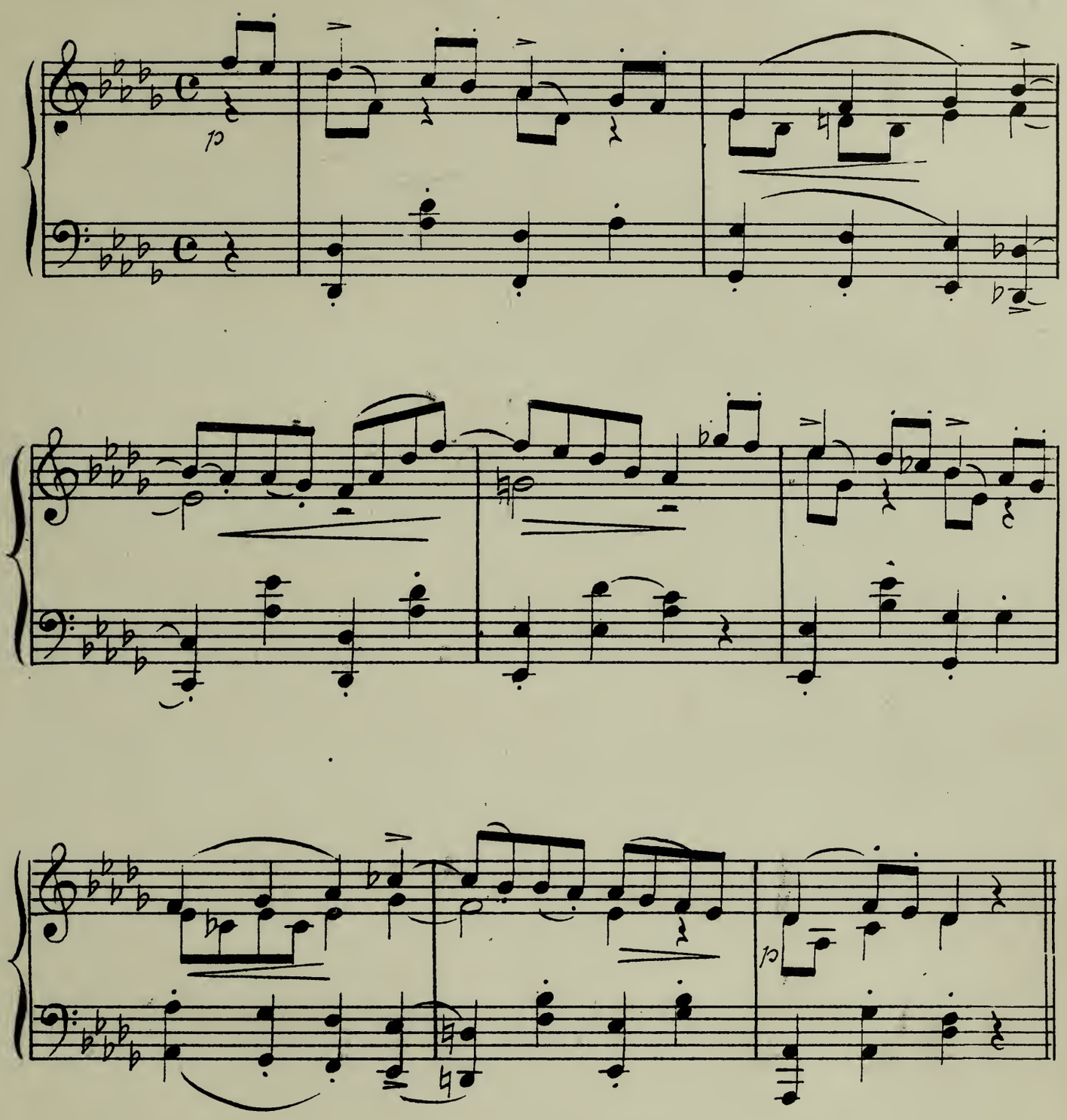
And point to side (2nd position) stretching instep well ..... 1 „

Repeat 7 times ..... 14 „

Turn and repeat whole on other side ..... 16 „

ARM MOVEMENTS

I. ARM CIRCLE

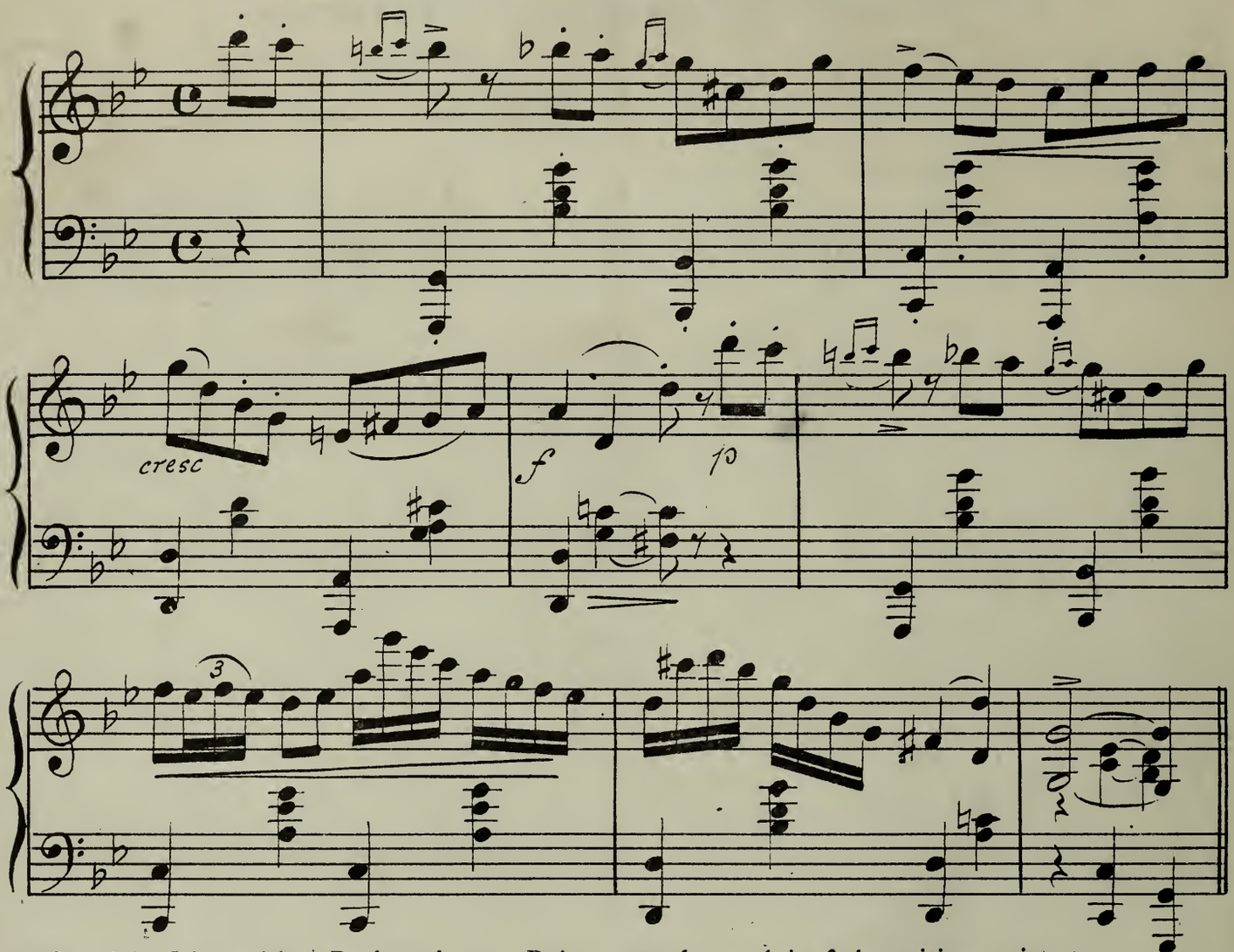


I Stand with feet in 5th position hands down in 1st position. Raise the arms to 3rd position forward (i. e., on level with chest) keeping wrists rounded so that arms form a perfect curve from shoulder to finger tips. Open arms to sides on shoulder level. (3rd position open) palms forward wrists curved..... I M.

With slight turn of wrist face palms downward, then lower arms to 1st position again I

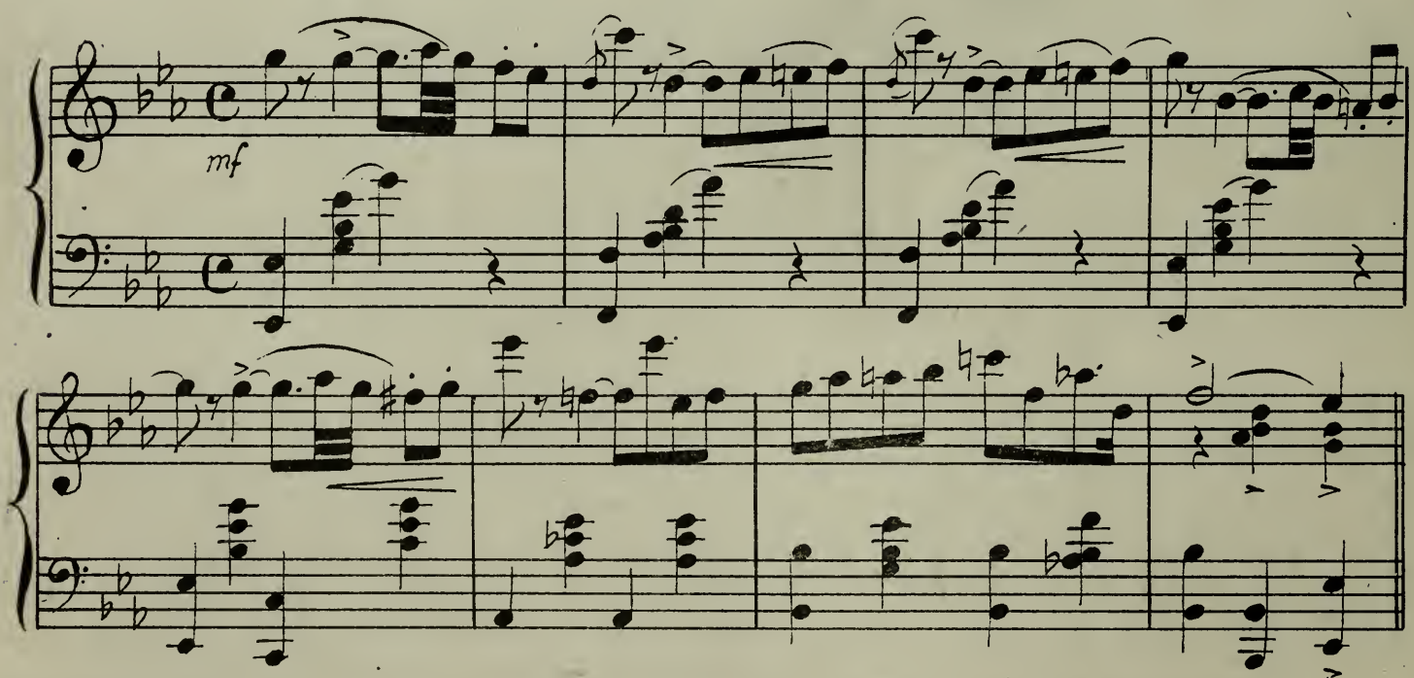
Repeat ad lib.

II. ELEMENTARY INTERMEDIATE POSITION



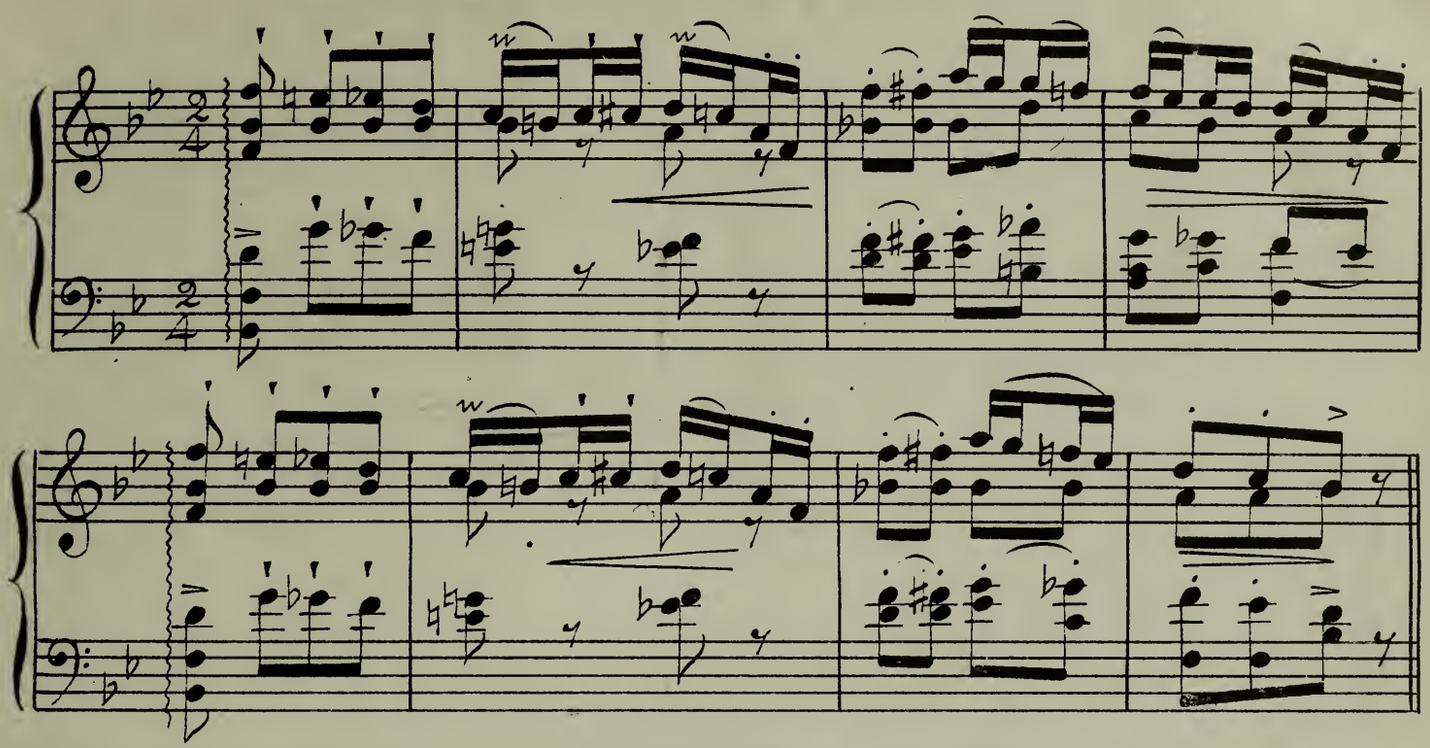
II Stand in 5th position R. foot front. Raise arms forward in 3rd position wrists rounded, then raise L. hand to 5th position..... 1 M.
Extend R. arm in 3rd position open, then point R. foot forward in 4th position..... 1 „
Turn head and look up at L. hand, body slightly inclined to R. and hold position.... 1 „
Lower arms to 1st position and then draw R. foot back to 5th position front..... 1 „
Repeat ad lib, then reverse whole exercise.

III. 1ST AND 5TH POSITION OF ARMS



III Stand in 5th position. R. foot front arms in 1st position wrists curved, finger tips meeting. Open arms and raise them outwards and upwards until the hands meet in 5th position over head, inclining body a little to the Right..... 1 M.
Lower arms outwards and downwards to 1st position again, body inclined Left... 1 „
Repeat ad lib, and reverse.

IV. CURTSEY WITH ARM POSITIONS

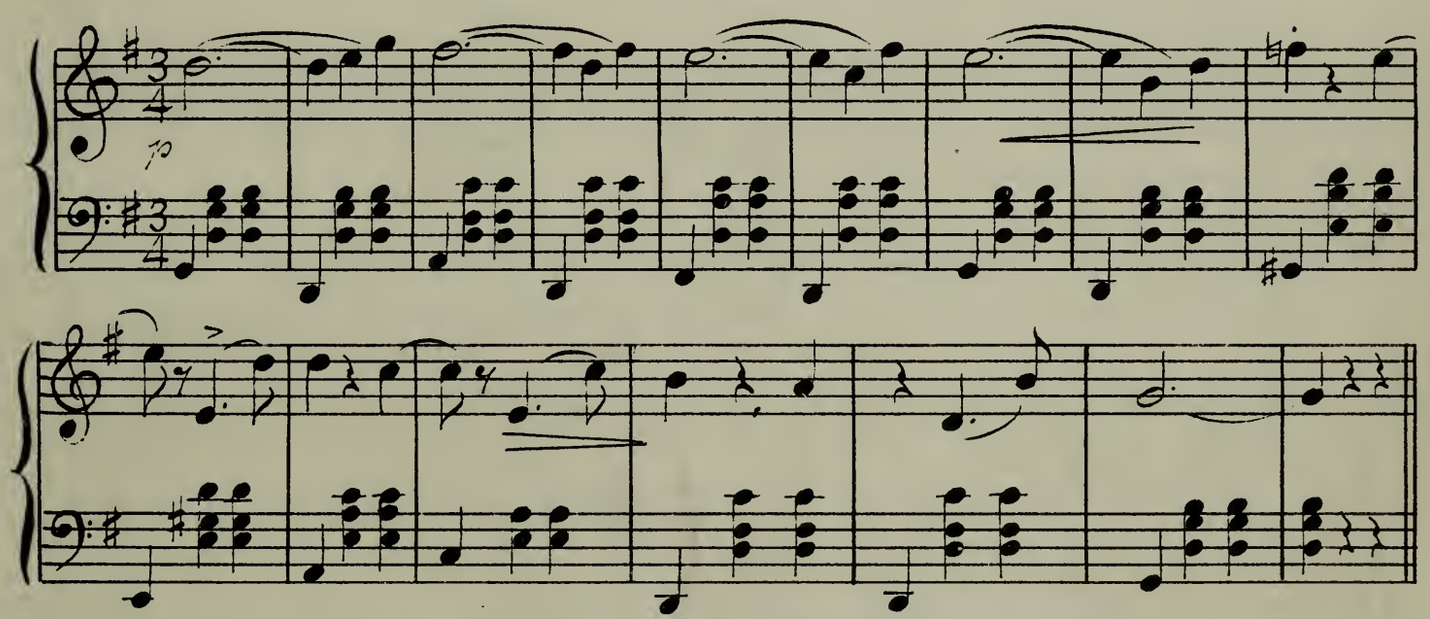


IV Stand in 5th position, R. foot front, arms in 1st position. Step sideways to R. with R. foot, dropping L. foot behind and curtsey raising arms to 5th, and inclining body to R. as in previous exercise..... 1 M

Step to L. and curtsey lowering arms to 1st and inclining body L. as in previous exercise ..... 1 "

Repeat ad lib and reverse.

(Note.—The step and curtsey to R. and L. should be taught first without the arm movement.)



V. EXPRESSION EXERCISE

V Stand quite naturally with head drooped and arms crossed on breast R. arm on top. Raise R. arm slowly up forward lifting head and looking up at R. hand..... 4 M

Carry R. arm outwards and softly down to side, eyes following hand, so that at finish head is turned profile, eyes looking R. down at hand..... 4 "

Now raise L. hand in same manner up forward and let it sink to L. side..... 8 "

Now raise both arms slowly from sides, palms up until they are rather above shoulder level, at same time tilting head back and looking up, hold position..... 8 "

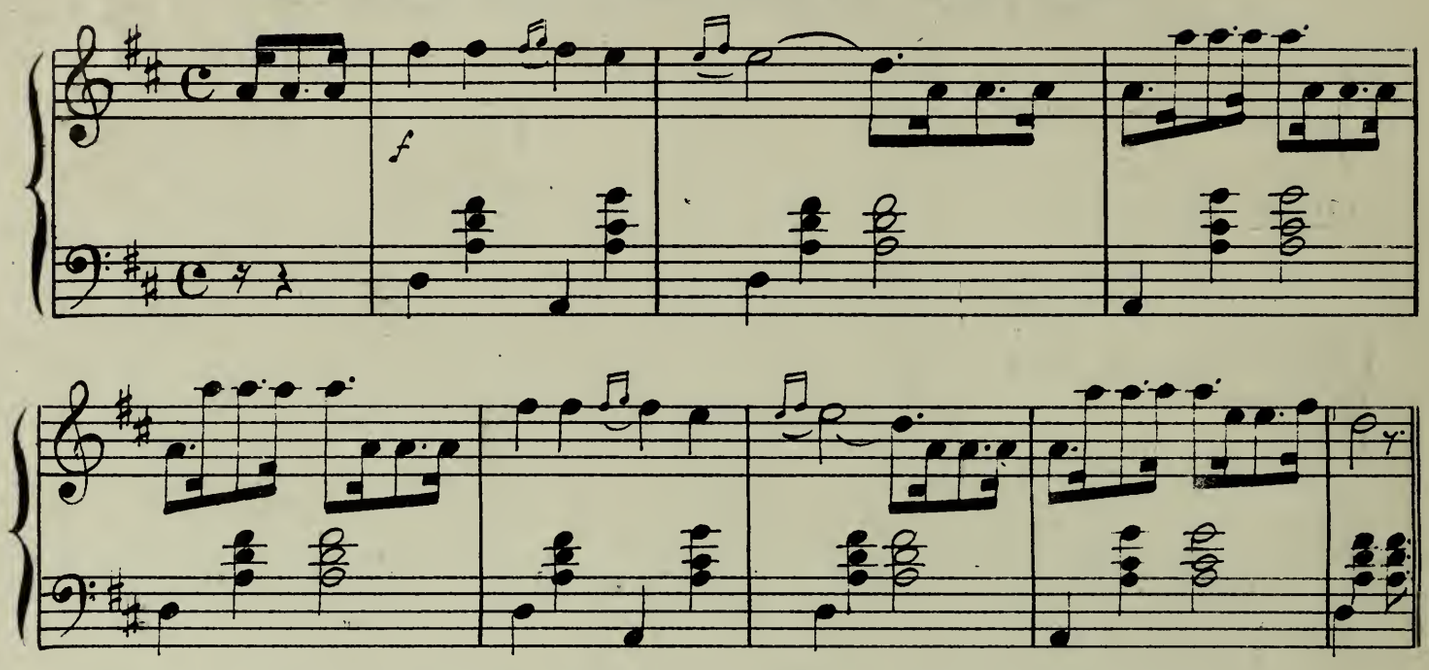
Bring arms softly down and cross on breast, drooping head..... 8 "

Repeat ad lib.

BABY TECHNIQUE

I

1ST AND 5TH POSITION OF THE FEET



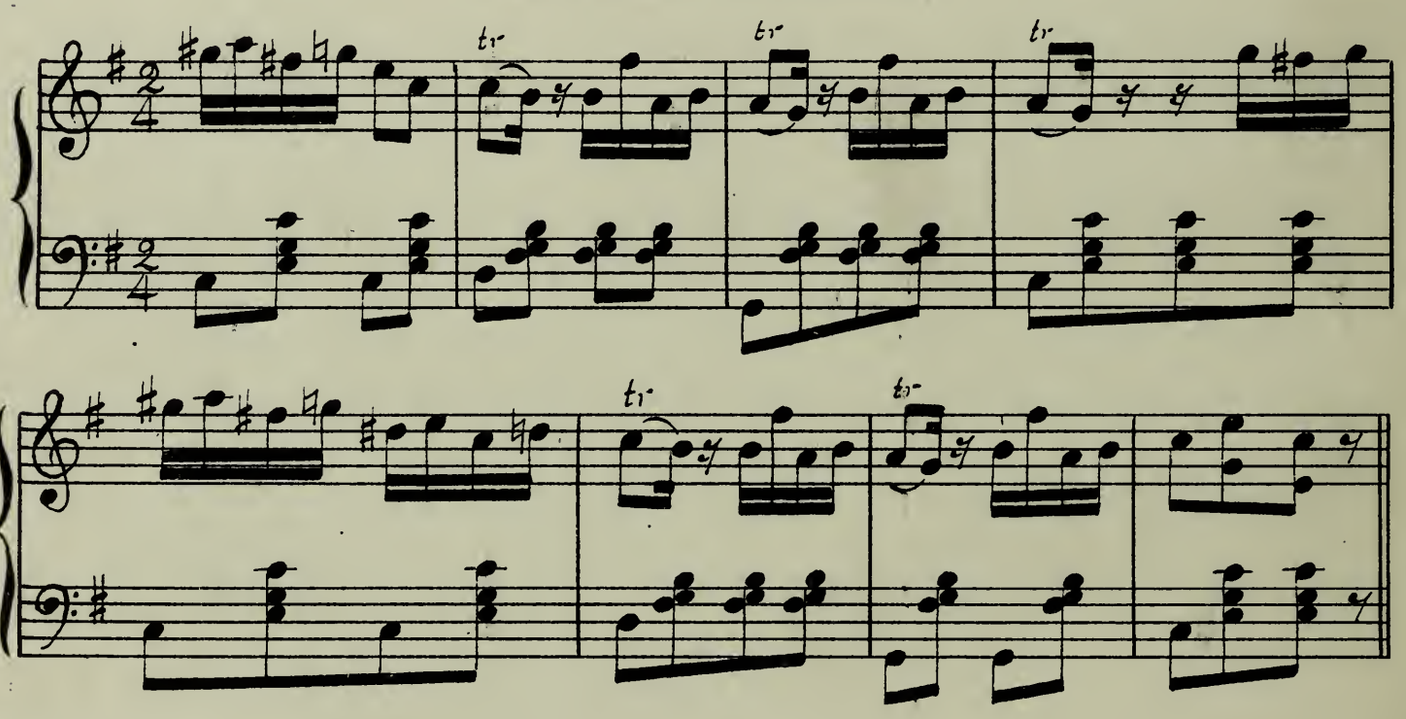
I Holding the dresses wide with both hands, the children stand weight even on both feet in 1st position. Then they put the R. foot carefully in 5th position front..... ....I M

And place it back again in 1st position..... I "

After they have learned these two positions thoroughly with the R. foot, they do the same thing with the L. foot. Do not bother them with the names of the other positions of the feet.

II

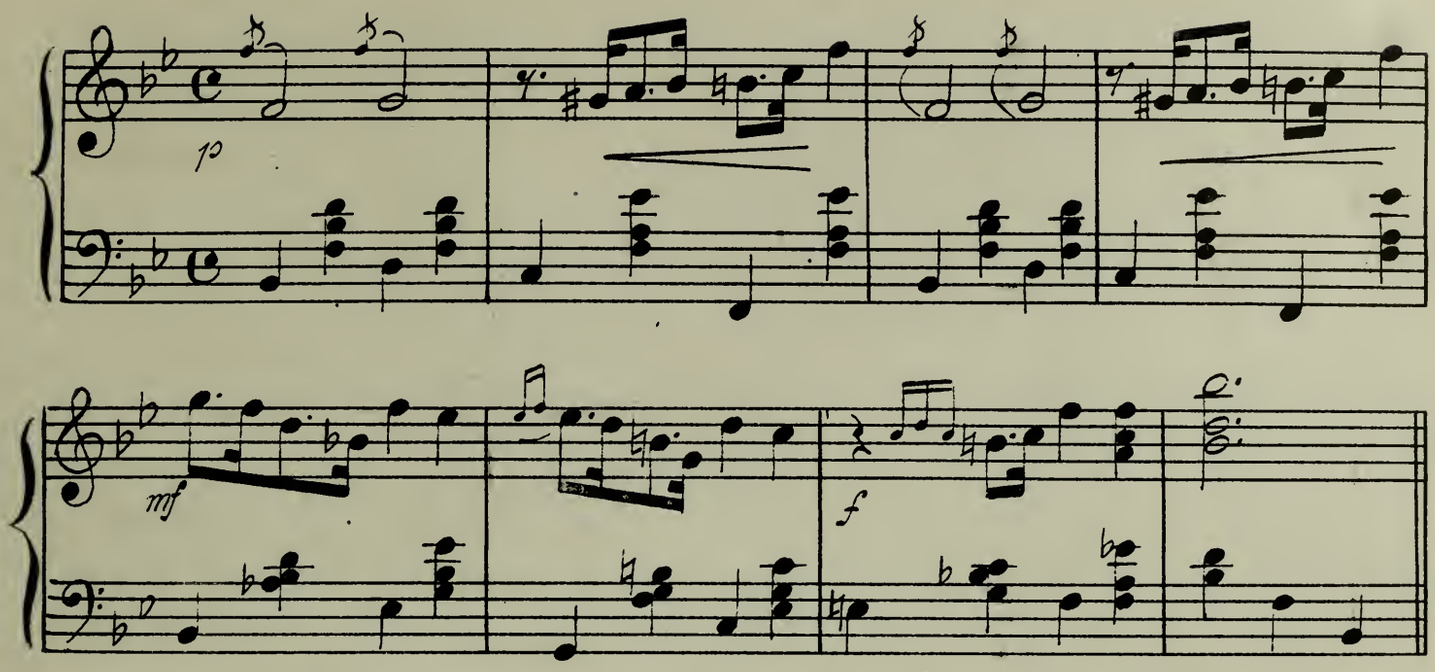
POINTING EXERCISE



II Children stand in 5th position with the R. foot front holding dresses in both hands with the wrists well rounded. They point the R. foot forward (in 4th position) with the knee straight and ankle well turned, and then close the foot back to 5th position front ....I.M.

Repeat ad lib, and then reverse.

III. RISING ON BALLS OF FEET

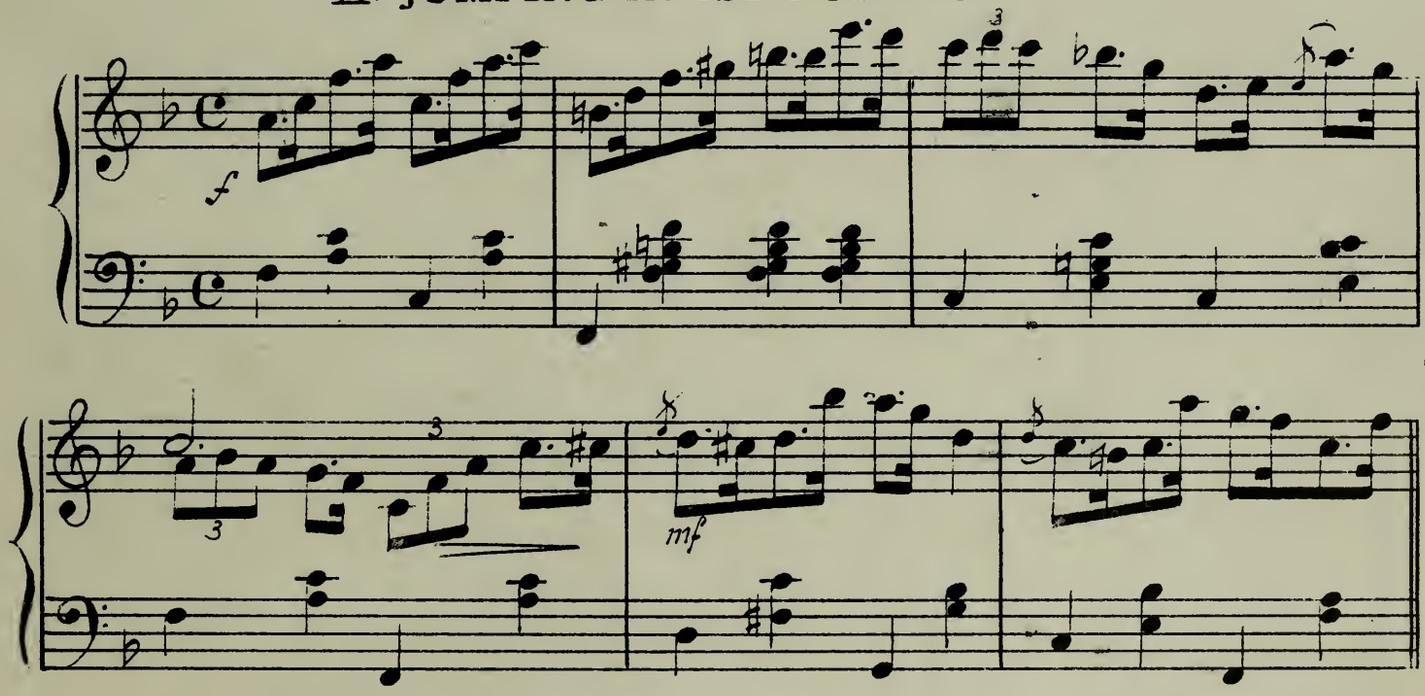


III Children stand in 1st position holding dresses. Keeping heels together and knees straight, let them rise as high as possible up on the balls of the feet and sink, twice in 1 measure.....

When they can do this well and steadily let them do the same thing in 5th position. And after that, let them rise on the balls of the feet in 5th position. R. foot front, and changing while still poised on the balls of the feet sink to 5th position flat with L. foot front .... 1 M.

Reverse and repeat ad lib.

IV. JUMPING IN 1ST POSITION

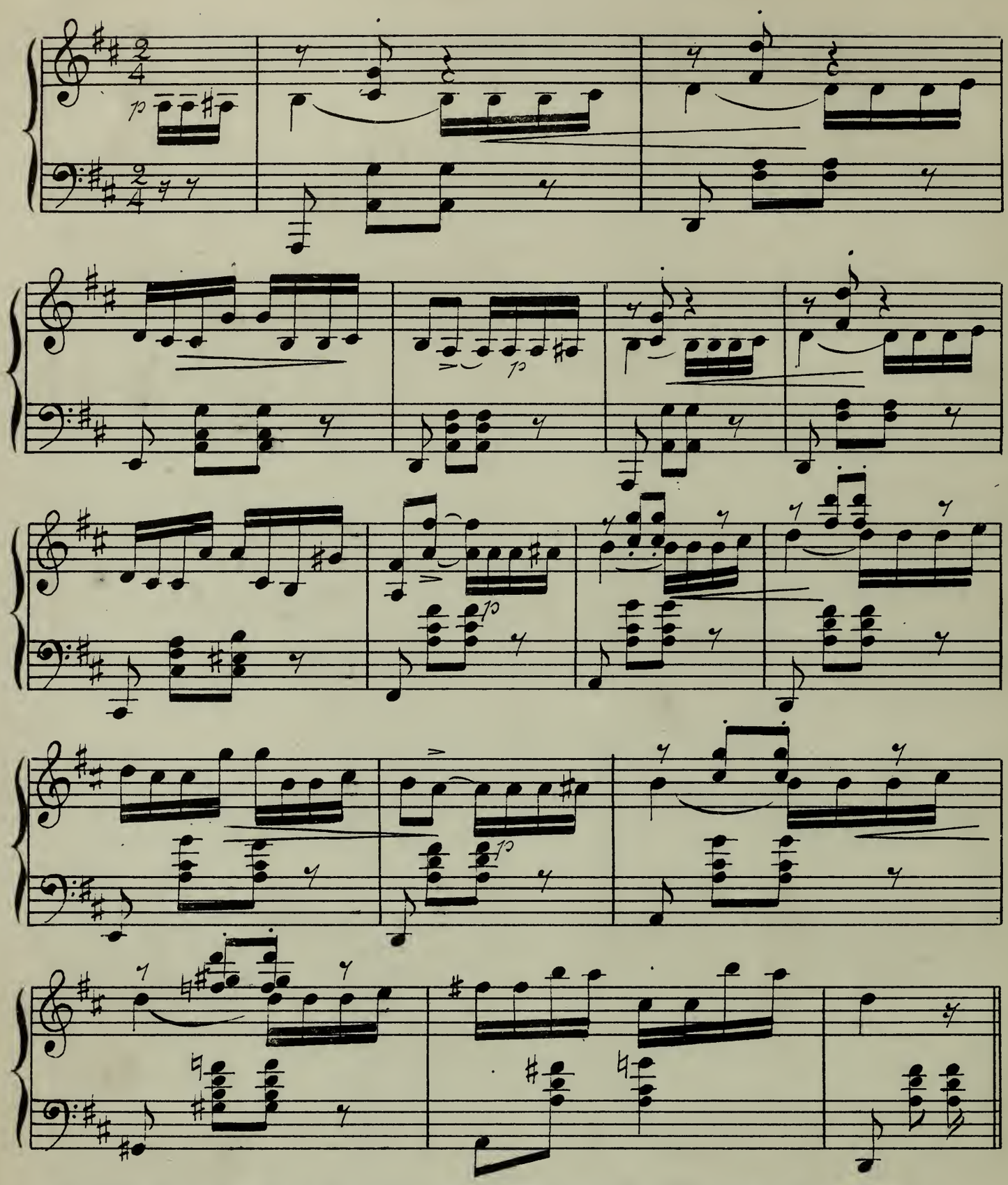


IV Children stand in 1st position arms extended to sides on shoulder level. Keeping shoulders still and heels together, they jump in place on balls of feet, two jumps to 1 measure .....

The accent being on the first jump which is bigger than the second..... ... 1 M.

This exercise is for lightness and gives them softness in the knees.

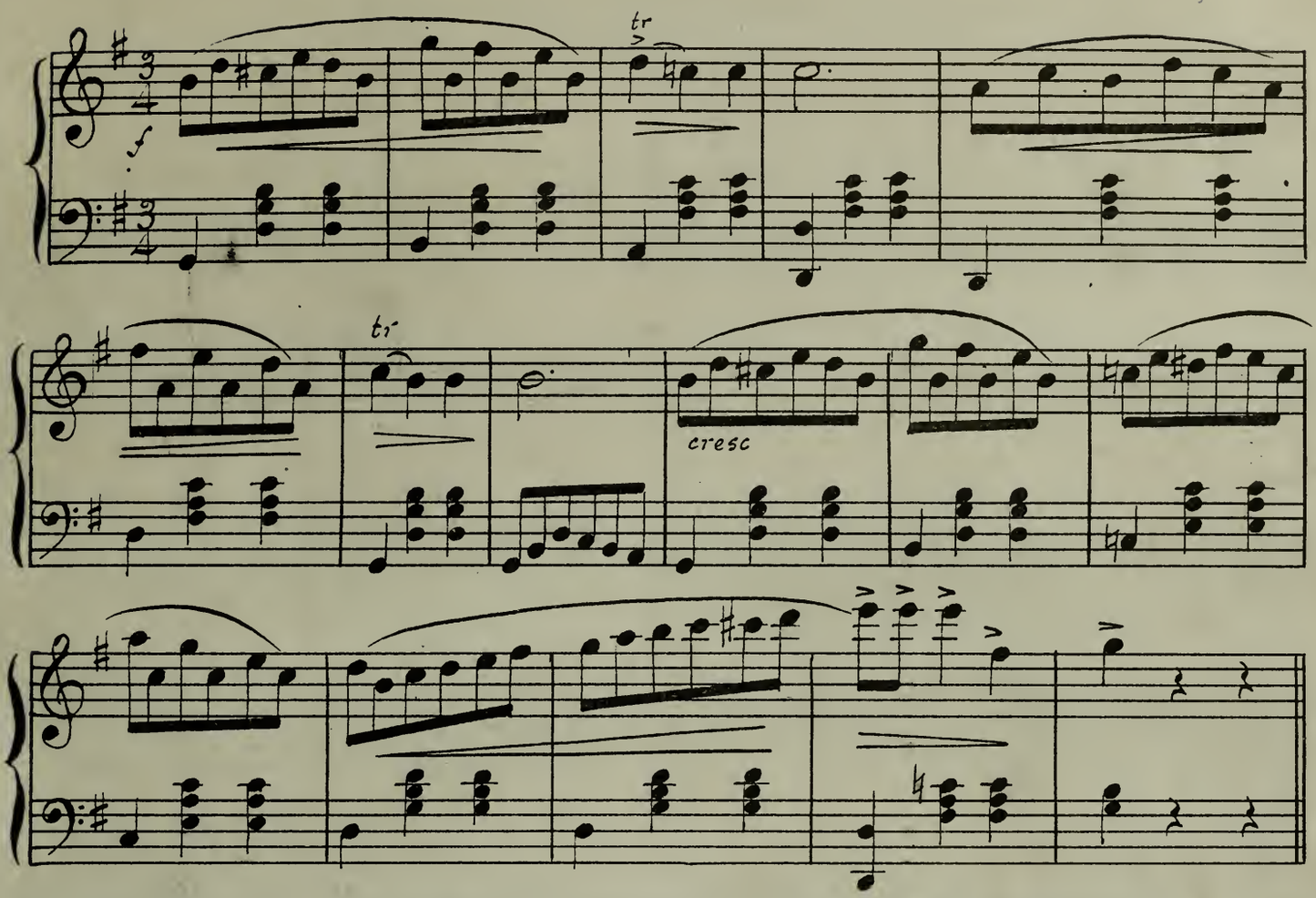
V. THE POLKA



V The following is the way I have found the most successful in teaching babies to polka. Holding their dresses in both hands, they make a sliding step to the R. with the R. foot, close the L. foot up to it (rather at the back), step again with the R. foot and point the L. foot to the side bending towards it..... ... I M

Reverse and repeat ad lib When they have thoroughly mastered this, instead of the point on the last count, let them lift the foot and hop. This hop really should come on the first beat of the measure, but I have always found it very difficult to get tiny tots who have practically no balance to hop for the 1st count, so I drill them in the step as described, then making the whole class sit cross-legged on the floor, I take each baby in turn and stand facing her with both her hands in mine. Telling her to lift the R. foot from the floor, I give a little pull upward on her R. hand, the child usually responds to this pull by hopping on her L. foot, and we polka together gravely from side to side with the hop on the 1st count, without the baby knowing that she is doing it.

VI. THE BALANCE

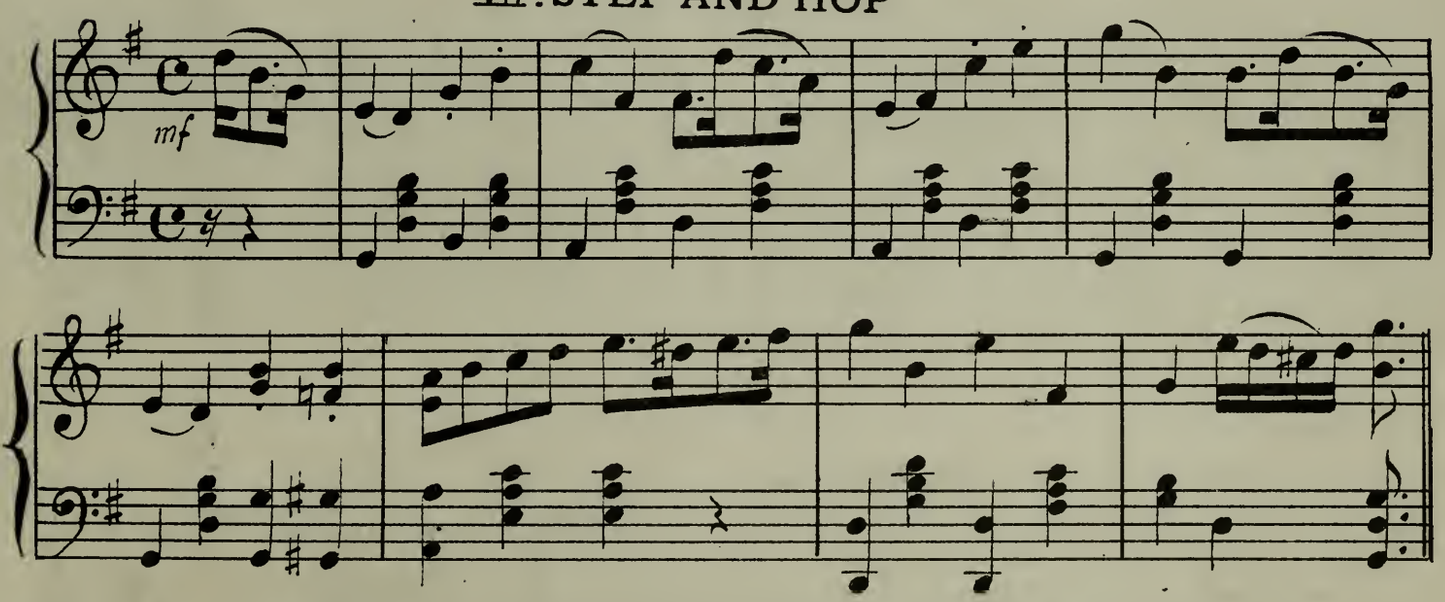


VI Standing on the L. foot, point the R. foot forward in (4th position) in preparation. From this position step forward on R. foot lifting the L. at the back with the toe pointed. The arms are extended softly and gracefully at sides, the body slightly inclined to R..... 1 M

Step back on L. foot lifting the R. in front with toe pointed. The body inclined L.. 1 „

When this has been thoroughly learned with the R. foot in front, reverse it.

VII. STEP AND HOP

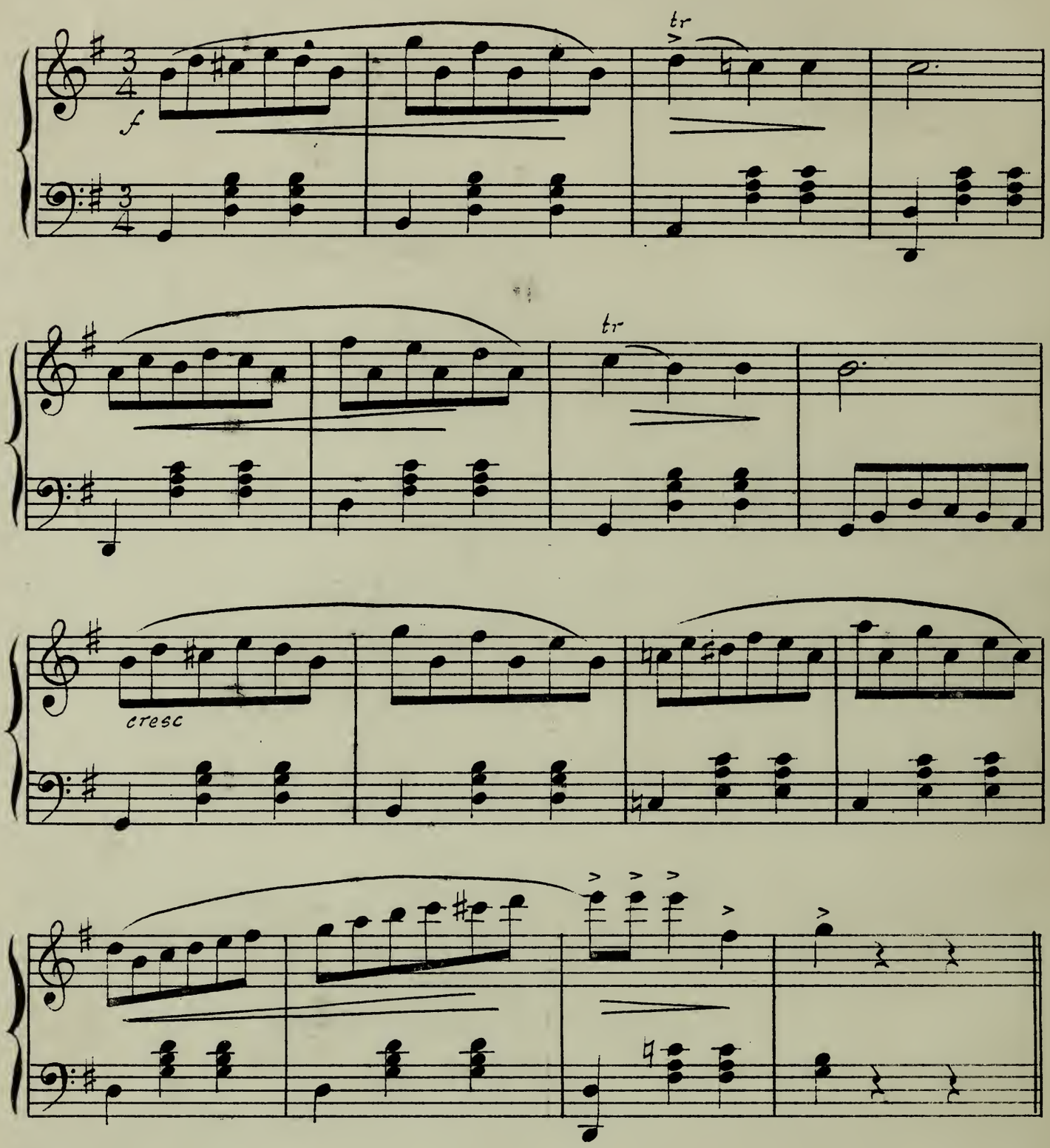


VII With the dresses held in both hands, let the children stand on the L. foot, the R. foot pointed forward. Then let them raise the R. foot off the ground and step on it immediately and hop 8 times in place with the L. foot raised forward, knee straight and toe well pointed..... 2 M

Reverse ..... 2 „

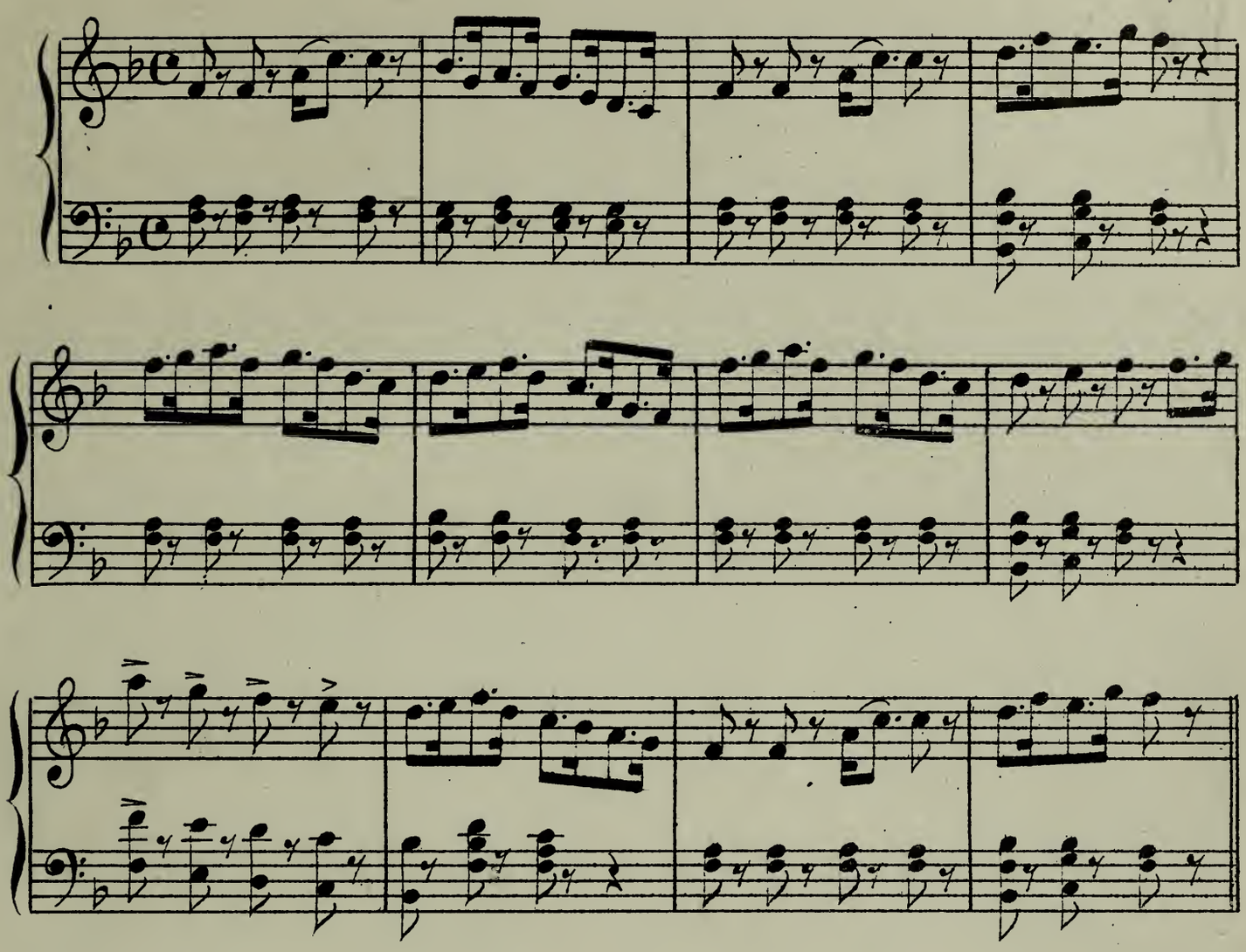
And repeat ad lib. When 8 hops have been mastered, make the children change the feet on the 4th hop, and later, after several lessons start them on the 4 hops on each foot, & without stopping them—give the order to change the feet on 2, and the babies find themselves doing a step and hop in place without much difficulty.

VIII
RUNNING ROUND THE ROOM



VIII Have the children stand in single file round the room, with arms extended on shoulder level. Then let them run with as **small** and as **swift** steps as possible round the room high on the balls of their feet, slightly raising and lowering the arms with a soft movement as they do so. This is good for the instep, teaches them to move their tiny feet rapidly; and they always love it and pretend they are either birds or fairies when they are doing it.

IX & X TOE AND HEEL (SCOTCH STEP)



IX Let the children stand with the weight on the L. foot, the R. heel placed as close to the L. foot as possible with the R. toe turned up; the L. arm raised curved over the head, the R. hand holding the dress. Standing thus let them all lift the R. foot a trifle from the ground and place the toe down close to the L. foot, the R. knee being bent and well turned out, then they put the heel down again..... ... I M

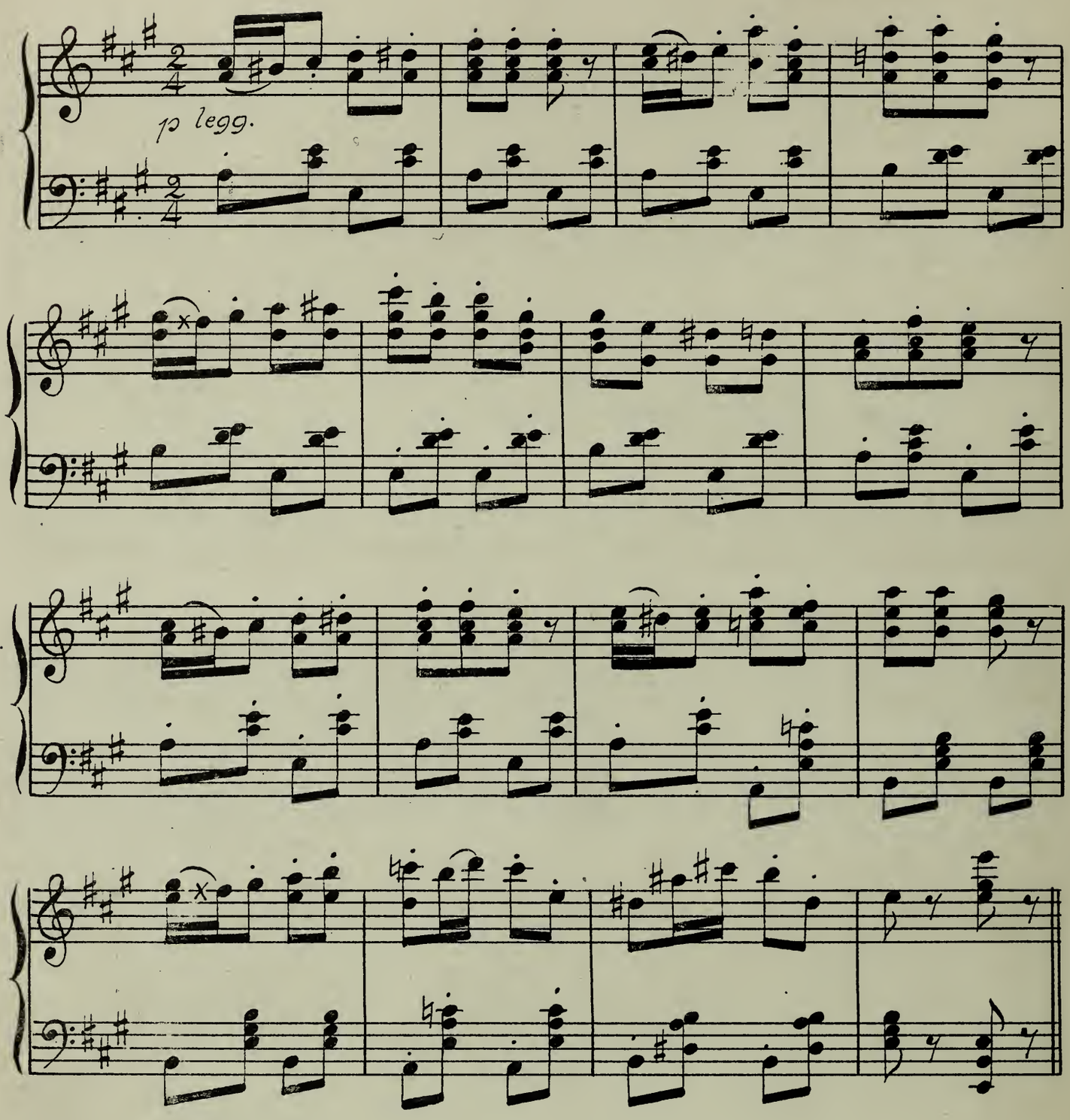
This is repeated ad lib and reversed. When they are sure of the positions, let them hop at same time, placing toe on ground, then put heel down again with another hop ..... I "

After this has been practised slowly thus, the babies can do the Toe and Heel twice in 1 measure, and have thus learned their first Scotch step.

X. POINT AND UP (SCOTCH STEP)

With the weight on the L. foot, L. arm raised curved slightly overhead and R. hand holding dress, point the R. foot to the side and raise it to the L. knee, R. knee well turned out so that the sole of R. foot is against the L. leg. This step is practised exactly the same as the former one. First standing still, then with the slow hop and finally up to time.

XI
THE GALOP



XI Have the children join both hands in couples round the room. Those with their backs to the centre of the room point L. foot, and their partners R. foot. All Galop 16 steps round room pointing feet and closing them together well turned out each time... ..... 8 M

Then let them stop and changing places reverse this..... 8 "

From 16 steps let them reduce to 8 steps..... 4 "

Then to 4 steps..... 2 "

And finally to two steps..... 1 "

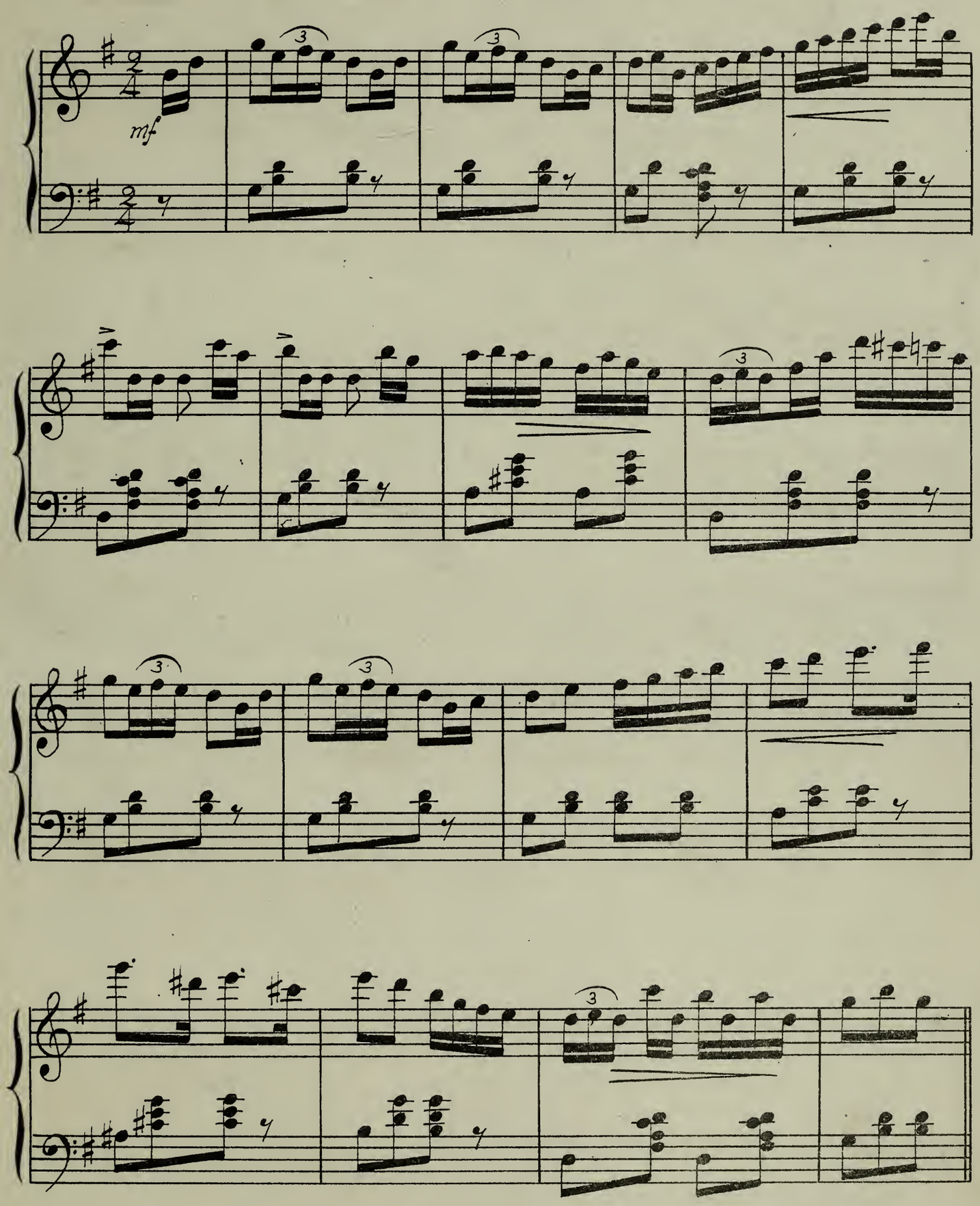
Later they can do the same thing in the Ball-Room position. This practise of the Galop teaches them to get over the ground with their feet well turned out, helps their rythm and gets them used to going round the room, which is useful when they come to learn regular Ball-Room dancing.

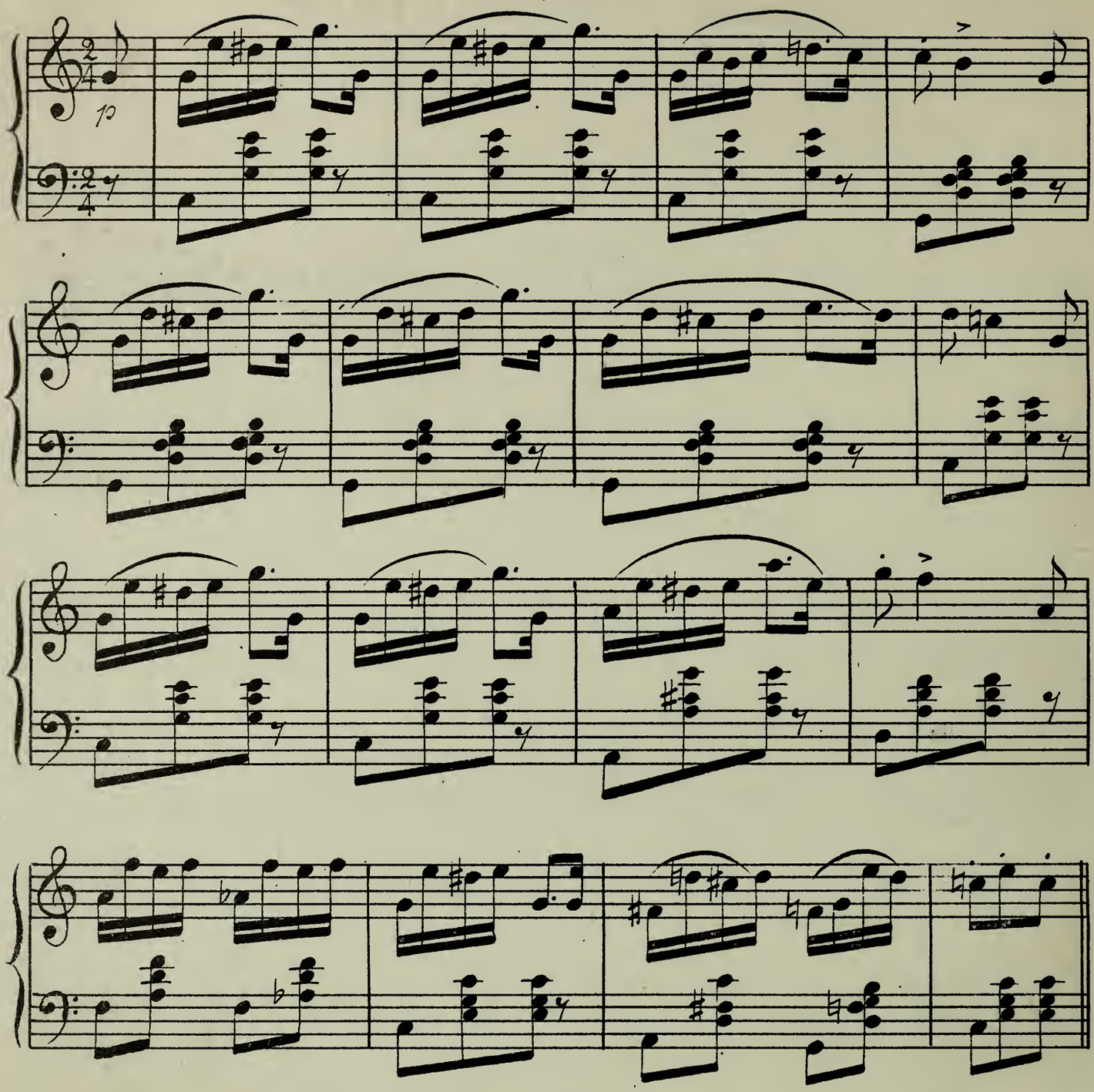
BABY COMBINATIONS

The steps the kiddies have learned, combined with arm movements and put together to different tempos!

I

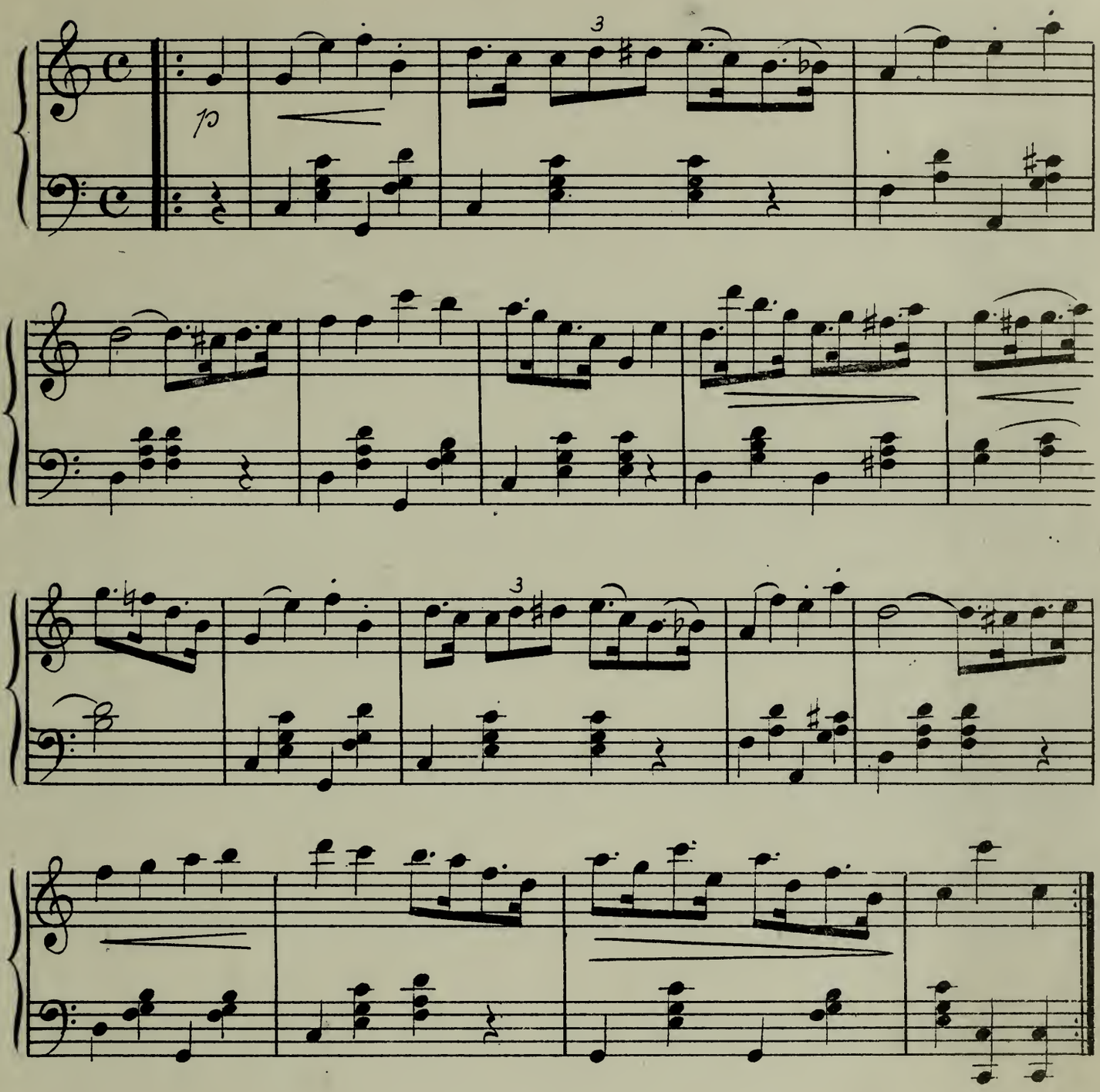
POLKA





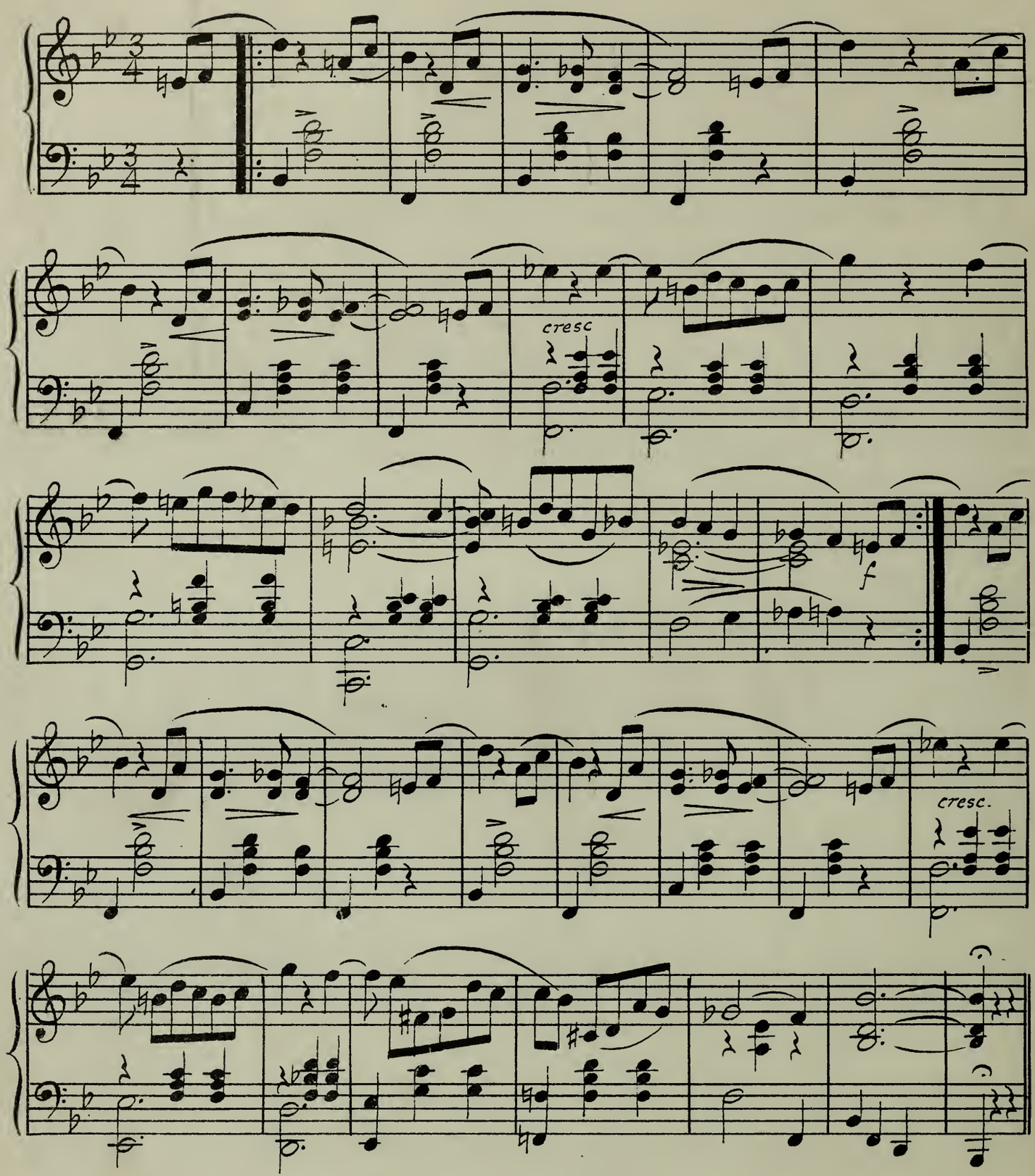
I Holding dress wide, wrists well rounded, polka from side to side R. foot, L. foot...	2 M.
With hands raised in 5th position, turn round to R. in place with baby steps on balls of feet and stop facing forward, R. foot in 5th position front and take dress.....	2 "
Repeat	4 "
Step and curtsey R. and L.....	2 "
Repeat	2 "
Now polka forward twice R. foot L. foot.....	2 "
Turn in place to R. with baby steps arms in 5th and finish facing front weight on L. foot, R. foot pointed forward, taking dress again.....	2 "
Polka side to side again R. foot, L. foot.....	2 "
And pausing on L. foot, tap R. toe on ground 4 times, raising leg with straight knee and toe well pointed each time.....	2 "
Repeat	4 "
Run backwards on balls of feet with small steps.....	2 "
Turn in place and point R. foot forward as before.....	2 "
Polka side to side again R. foot L. foot.....	2 "
Run straight forward.....	1 "
Step sideways to R. with R. foot, and putting L. foot behind sink in a deep curtsey arms extended to sides on shoulder level.....	1 "
	32 "

II. SCHOTTISCHE



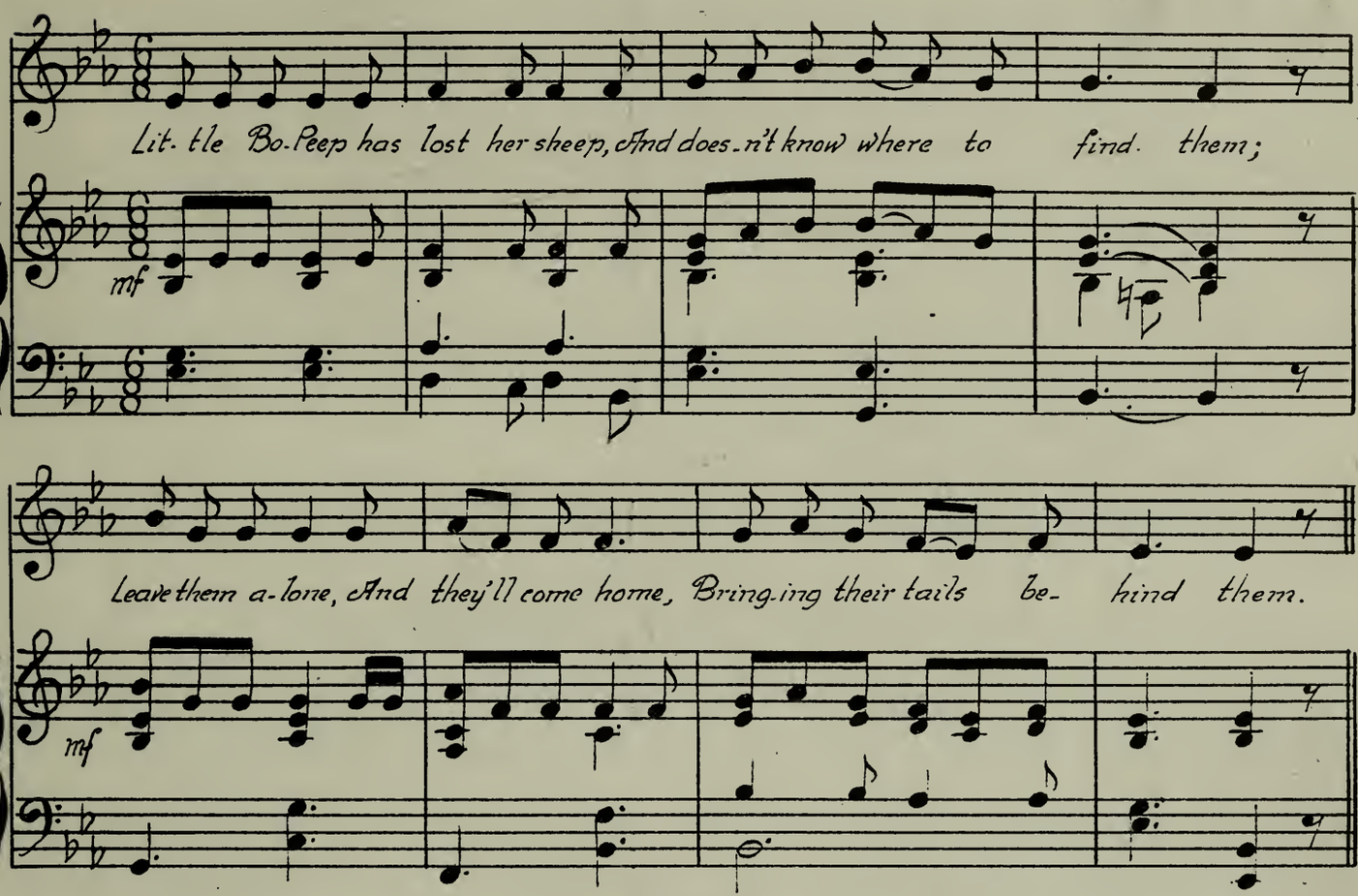
II Holding dresses wide, Step and Hop in place 4 times R. L. R. L.	2 M.
Step sideways to R. with R. foot, and draw L. foot up to it twice making one circle with the arms (Ex. 1. of arm movements page 9) and point L. foot	2 "
Reverse	4 "
Holding dress, Step and Hop round in a circle to the R. 8 times R. L. R. L. R. L. R. L. and finish facing front	4 "
Now take the second Scotch step "Point and up" page 17, 3 times with R. foot and stop	2 "
Reverse this with L. foot	2 "
Holding dress with both hands, tap R. toe 4 times	2 "
And take 8 galop steps across to the R.	2 "
Reverse this	4 "
Repeat the first 6 measures of the combination	6 "
Turn to the L. in place with baby steps and finish facing front, R. foot pointed forward, arms extended on shoulder level palms down body inclined R.	2 "
	32 "

III
VALSE



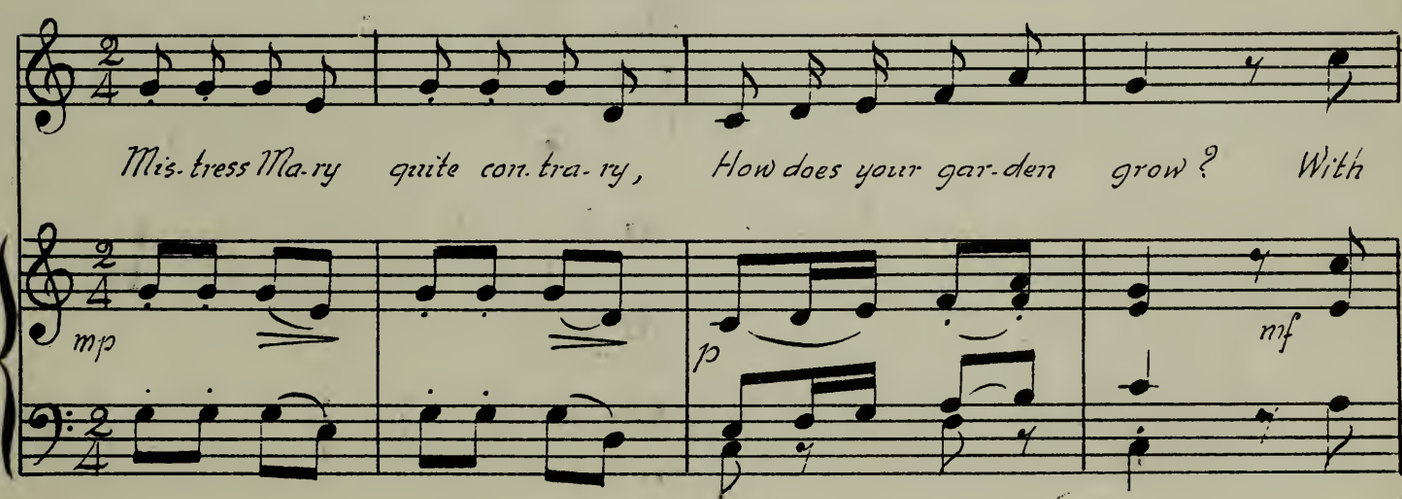
III With arms folded over breast, Balancé forward on R. foot and back on L. foot twice	4 M.
Turn round to R. in place with small steps on balls of feet and finish facing front, weight on L. foot, R. foot pointed forward ,arms in Intermediate position (page 10).	4 "
With both arms extended to side on shoulder level, step and hop forward 4 times R. L. R. L	4 "
Turn to R. on balls of feet again, and point R. foot, folding arms over breast	4 "
Repeat whole	16 "
Now take the "step and curtsey" with arms in 5th and 1st positions. (Ex. IV page 11) 4 times R. L. R. L	8 "
With arms extended, run in a circle round to the R. with baby steps and finish facing front (4 valses can be taken here if the baby can valse)	4 "
Balancé forward on R. and back on L. with arms crossed	2 "
Turn to R. in place on balls of feet and face front, weight on L. foot, R. foot pointed forward, arms in Intermediate (Page 10)	2 "
	48 "

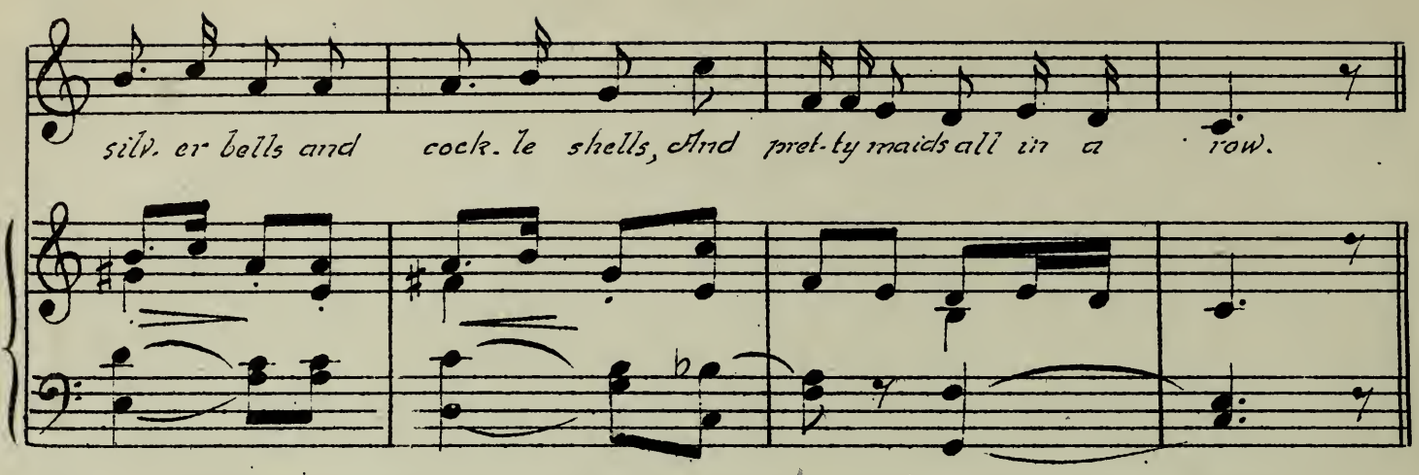
I. LITTLE BO-PEEP



I. Stand weight on L. foot, hold dress in L. hand, point R. foot forward in 4th position; first shake forefinger of R. hand 4 times (singing "Little Bo-Peep has lost her sheep"). Transfer weight on to R. foot and repeat same with L. foot and L. hand (singing "And doesn't know where to find them"). Put heels together, weight even, dress in both hands, rise on balls of foot and sink heels, nodding head emphatically to R. (singing "Leave them alone"); repeat rise on balls of foot with nod to L. (singing "and they'll come home")—Still holding dress in both hands, run with baby steps a small circle round to R. and back to place, finish with a quick bow on last word "them" (singing "Bringing their tails behind them").

II. MISTRESS MARY QUITE CONTRARY

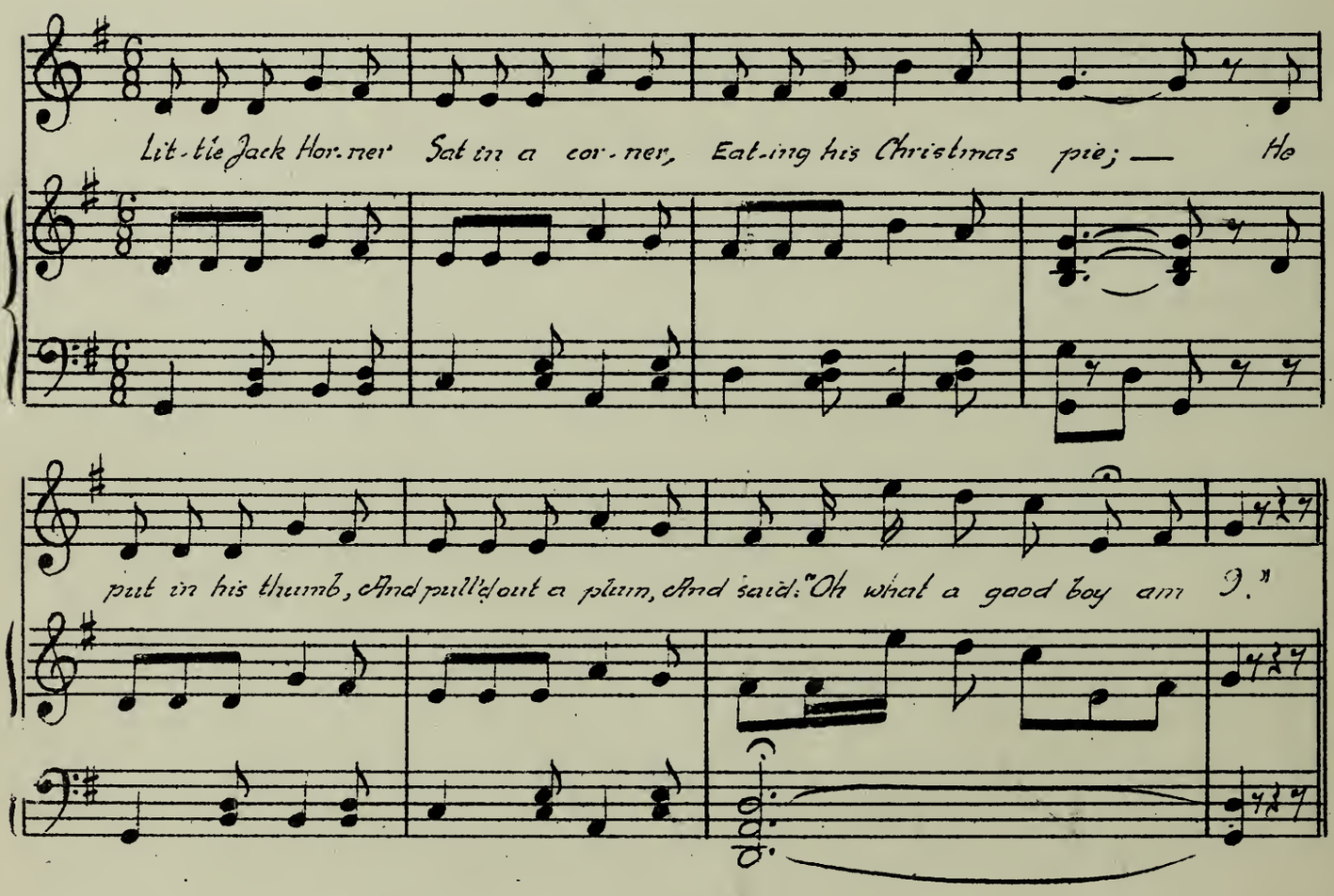




II With dress in both hands, step to R. and curtsey facing front (singing "Mistress Mary")—Repeat curstey to L. (singing "Quite Contrary"). Weight on L. foot, point R. foot forward, and extend both hands palms up as if asking a question (singing "how does your garden grow"). Keep position of foot and shake R. hand 3 times high as if ringing a bell (singing "with silver bells"). Hold L hand to L. ear as if listening to a cockle shell (singing "and cockle shells").

Repeat the curtsey R. and L., blowing kiss with R. hand and then with L. hand (singing "and pretty maids all in a row").

III
LITTLE JACK HORNER



III Kneel on L. knee, both hands folded on R. knee (singing "Little Jack Horner sat in a corner"). Pretend to eat, lifting R. hand twice to mouth (singing "eating his Christmas pie"). Turn R. hand with thumb towards ground (singing "he put in his thumb"); rise weight on both feet, holding up R. thumb and looking at it (singing "and pulled out plum"). Clasp both hands and move them downwards so that they finish arms straight, palms facing floor, fingers linked, look very demure (singing "and said, Oh, what a good boy am I").

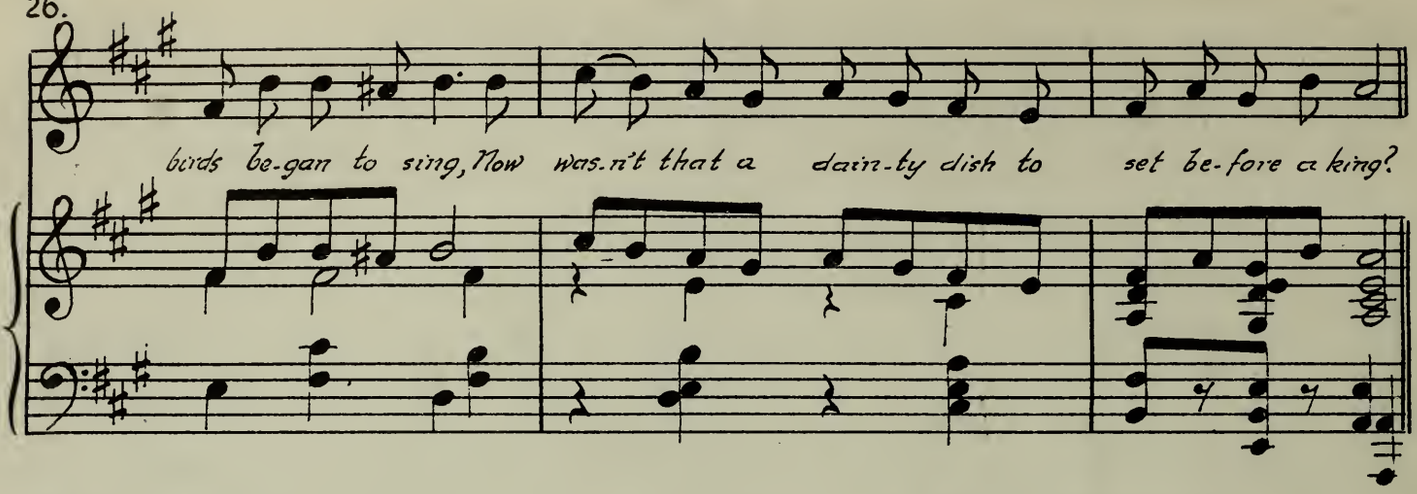
IV
LITTLE MISS MUFFETT

Lit- tle Miss Muf-fet sat on a tuf-fet, Eat- ing her curds and whey, – There came a big spi- der And sat down be- side her, And frightened Miss Muffet a- way. —

IV With dress in both hands, balancé forward on R. foot and back on L. foot 4 times (singing "Little Miss Muffet sat on a tuffet eating her curds and whey"). With weight on both feet, point to R. with R. forefinger and keeping arm extended, bring it across to L. (singing "there came big Spider"). Point to ground on L. side close to foot (singing "and sat down beside her"). Gather dress up in both hands and make a little jump sideways on both feet to R. as if frightened (singing "and frightened Miss Muffet away").

V
SING A SONG OF SIXPENCE

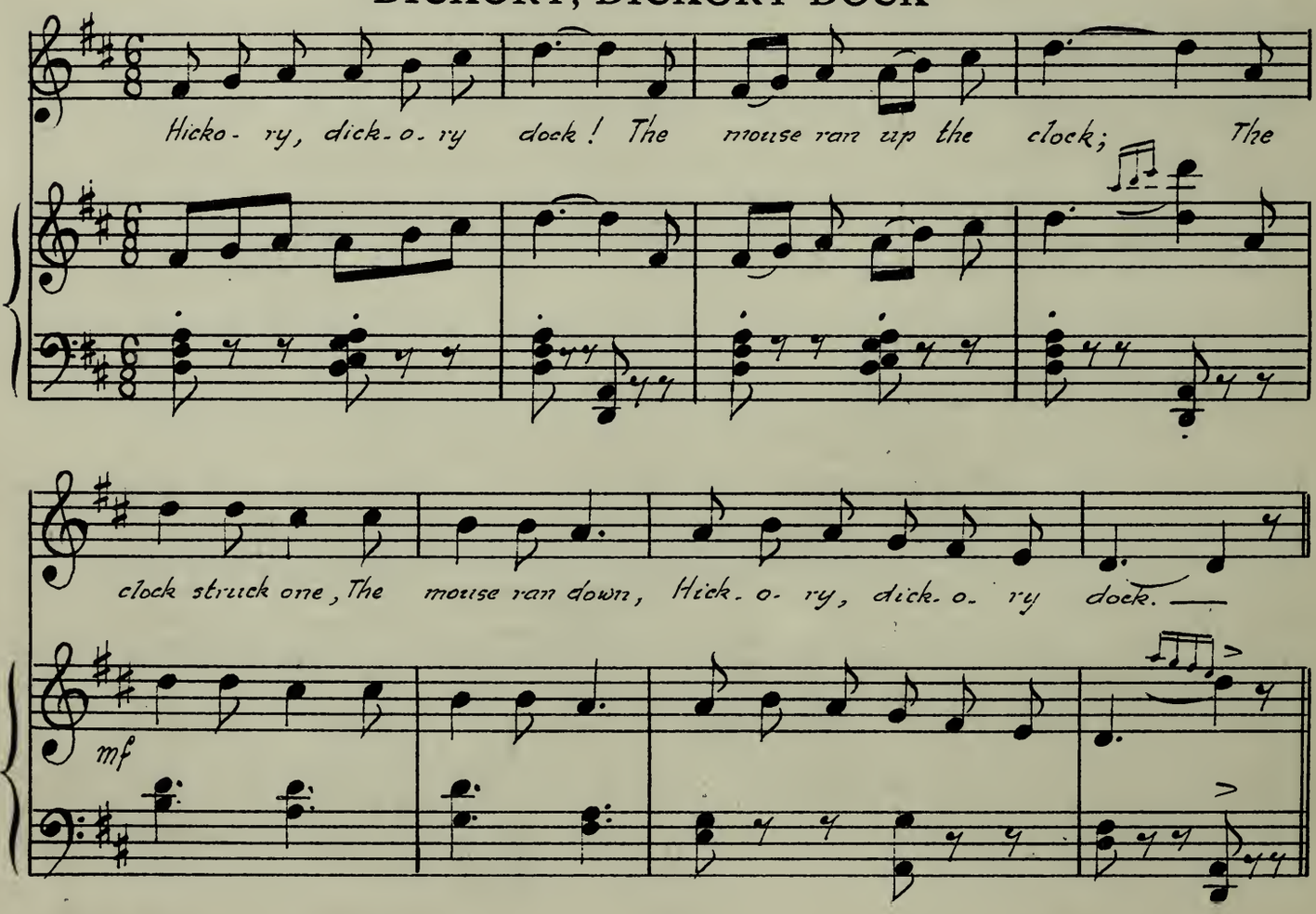
Sing a song of six pence, a pocket full of rye, Four and twenty blackbirds baked in a pie; When the pie was o- pen Those



V Step with R. foot to R. and close L. foot up to it (singing "Sing a Song of Sixpence")—Step to L. in same manner, putting L. hand on L. hip and placing R. hand over it (singing "a pocket full of rye"). Weight on both feet, move arms up and down on shoulder level, imitating wings of a bird (singing "Four and twenty blackbirds baked in a pie").—Bend slightly forward, putting hands together and then opening them wide (singing "when that pie was opened")—Repeat wing movement with arms (singing "Those birds, began to sing")—Put weight forward on R. foot and hold up forefinger of R. hand (**speaking** "Now wasn't that a dainty dish?"). Step to L. and make a big curtsey (singing "to set before a king?").

VI

DICKORY, DICKORY DOCK



VI Hold dress in both hands, stand weight on L. foot and tap R. foot 4 times lightly on ground in 4th forward (singing "Dickory, dickory Dock")—Repeat with L. foot (singing "the mouse ran up the clock")—Open arms wide and clap hands on the word "one" singing "the clock struck one")—Raise both hands up forward and bring them down moving fingers quickly to imitate running of a mouse (singing "the mouse ran down")—Take dress in both hands and tap R. foot 4 times again (singing "Dickory, dickory Dock").

VII

GEORGIE—PORGIE

Georgie Porgie pudding and pie, Kiss'd the girls and made them cry;

When the girls came out to play, Georgie Porg- ie ran a- way.

VII With arms folded, rise on balls of both feet with a little swing to R. and sink heels; repeat to L., then to R. and again to L. (singing "Georgie, Porgie, pudding and pie"). Weight on both feet, blow a kiss with R. hand (singing "kissed the girls"). Stamp in place R. L. R., rubbing eyes with backs of hands alternately R. L. R. (singing "and made them cry").

Put weight forward on R foot and lean forward, R. hand to mouth as if telling a secret (singing "when the girls came out to play"). Turn round and run up room stopping and looking back over L. shoulder on last couple of words (singing Georgie, Porgie ran away").

VIII

RIDE A COCH-HORSE

Ride a Cock- horse to Banbury Cross, To see a fine la- dy up on a white horse,

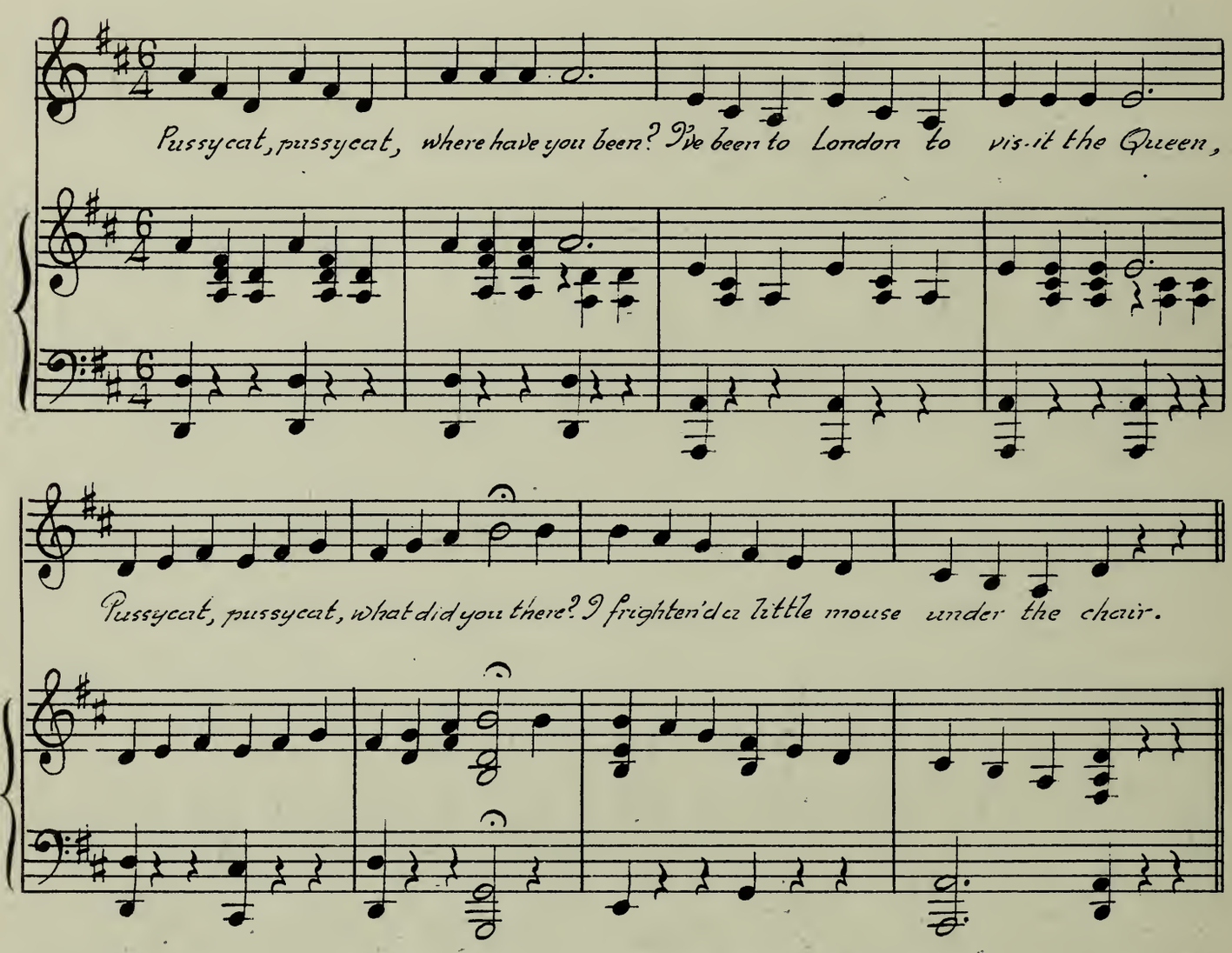
Rings on her fin- gers, and bells on her toes, She shall have music where- e- ver she goes.

f

VIII With weight on R. foot, lift L. foot 4 times with same movement as a horse pawing the ground, both hands also move over L. knee with a driving movement (singing "Ride a coch-Horse to Bambury. Cross to see a fair lady get on a white horse." With heels together, clap back of L. hand with palm of R. hand and vice-versa (singing "with rings on her fingers"). Jump in place with 4 stiff little jumps on balls of feet, hands straight down to sides (singing "and bells on her toes"). Repeat the driving movement as in the beginning (singing "she shall have music wherever she goes").

IX

PUSSY-CAT, PUSSY-CAT



IX Kneel on L. knee and pretend to stroke cat with R. hand 4 times (singing "Pussy Cat, pussy cat where have you been"). Rise, point to self with R. hand, then point away with hand, step to L. and make curtsey both hands to sides (singing "I've been to London to visit the Queen"). Repeat kneeling and stroking cat (singing "Pussy cat, pussy cat, what did you do there").

Rise, point to self with both hands, very important, singing ("I") hold both arms over to R. on a level with waist and bring them across to L. with a little running movement of fingers, put both hands to waist with little bow at finish (singing "frightened a little mouse under her chair").

X
THREE BLIND MICE

Three blind mice, three blind mice, All ran after the farmer's wife Who cut off their tails with a carving knife; Did ev-er you see such a sight in your life As three blind mice?

X Stand weight on both feet, and count off 3 fingers on L. hand with R. hand (singing "Three blind mice"). Repeat (singing "Three blind mice"). Run forward with baby steps, dress in both hands (singing "They all ran after the farmer's wife"). Brush palm of R. hand across palm of L. with big sweeping movement (singing "She cut off their tails with a carving knife").

Weight on both feet, spread out both hands with expression of dismay (singing "Did you ever hear such a tale in your life?").

Repeat the counting off fingers (singing "As three blind mice").

XI
HEY DIDDLE-DIDDLE

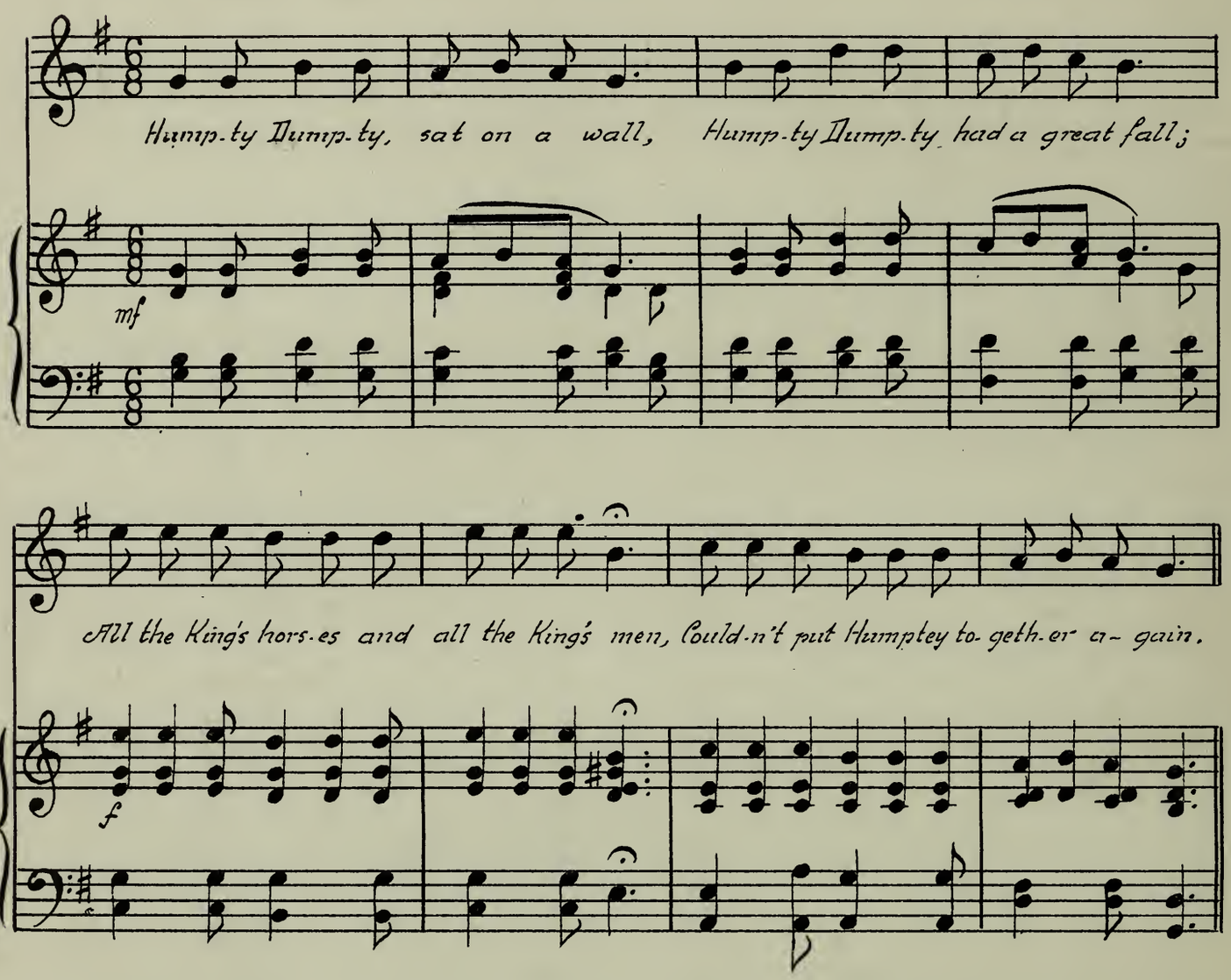
Hey, did-dle, did-dle, The cat and the fid-dle, The cow jump'd o-ver the moon; The lit-tle dog laughed To see such sport And the dish ran af-ter the spoon.

XI With hands to waist, balancé forward on R. foot and back on L. foot twice (singing "Hey diddle-diddle the cat and the fiddle"). Take dress in both hands and make a little jump forward, landing feet together (singing "The cow jumped over the moon"). Throw up both hands and bring them down with a little slap onto knees (singing "the little dog laughed to see such sport").

Take dress in front with both hands and run diagonally forward to L. with 8 small steps, kicking heels up at back each time (singing "and the dish ran away with the spoon").

XII

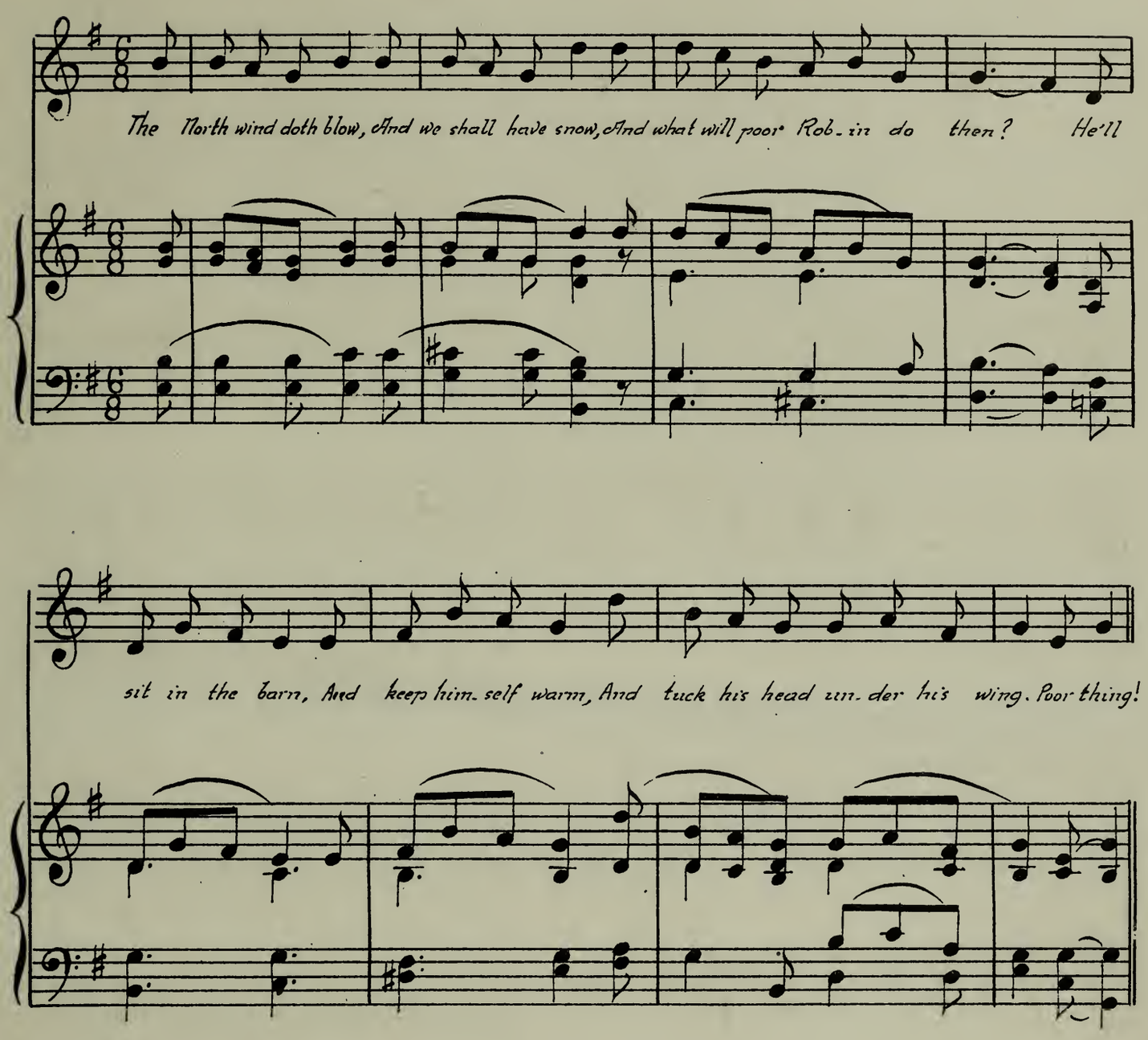
HUMPTY DUMPTY



XII With hands to waist and feet together, take a little jump sideways to right (singing: "Humpty-Dumpty"). Reverse jump to left (singing "Sat on a wall"). Jump again to R. (singing "Humpty-Dumpty"). Bend knees right down and squatting thus, hands touching floor on each side for support (singing "Had a great fall"). Nod head once to R. and once L. (singing "and all the King's horses and all the King's men"). Shake head 3 times (singing "Couldn't put Humpty up"). Jump up in place on to both feet, hands to waist, (singing the last word "again").

XIII

THE NORTH WIND DOTH BLOW

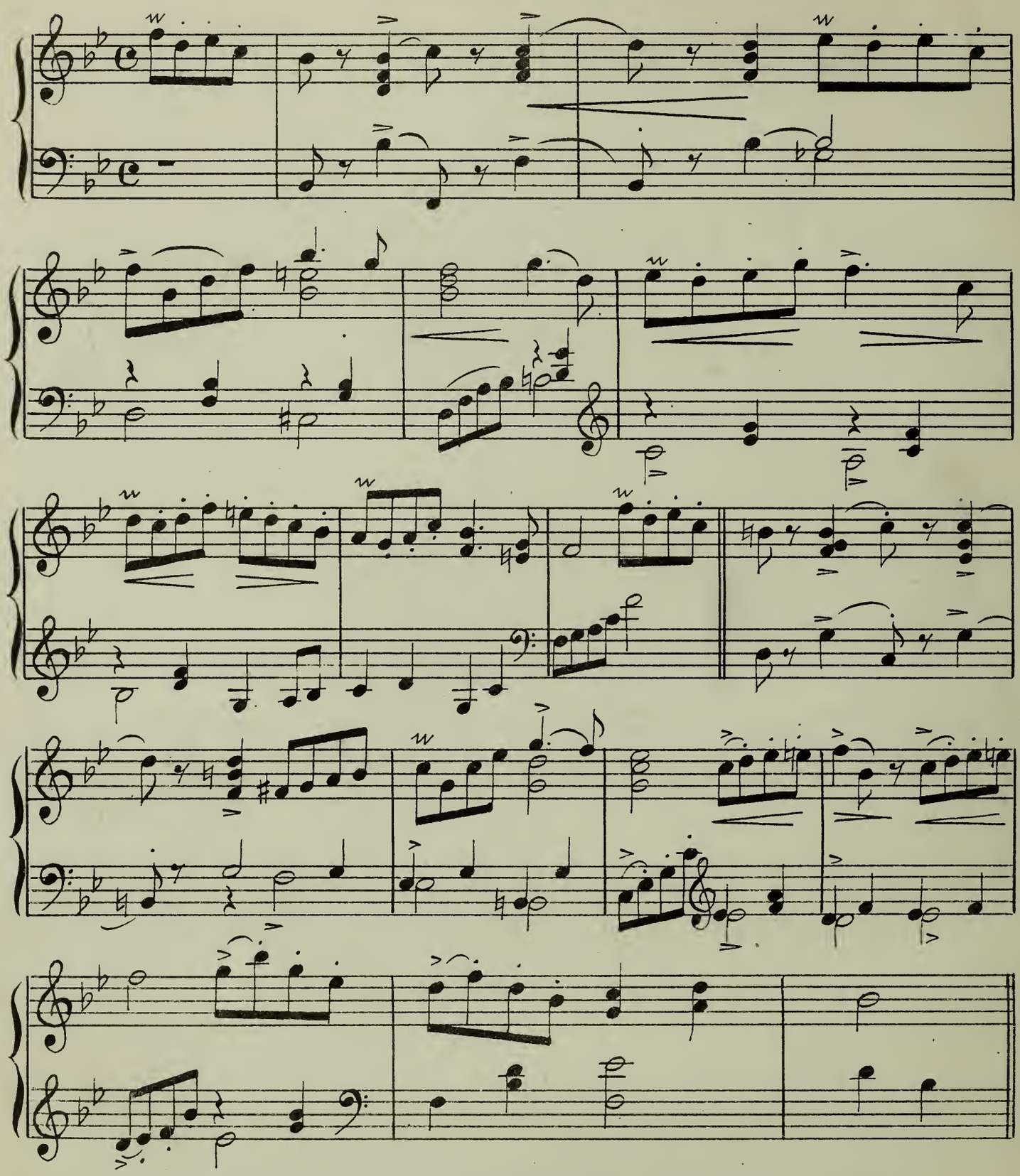


XIII. Stand with weight even and swing the arms wide open and then crossed over breast, twice, as if trying to keep warm (singing "The North Wind Doth Blow, And we shall have snow"). Keeping arms crossed on breast, shiver (singing "And what will the Robin do then"). Point to the R. with R. hand (singing "He'll sit in the barn). Step sideways to R. with R. foot and close L. foot up to it (singing "And keep himself warm"). Now fold L. arm across body so that L. hand is under R. arm pit bend head rather forward and place R. arm over it, R. hand resting on head (singing "And tuck his head under his wing"). Lift L. foot and curl it round back of R. calf (singing "Poor thing").

BABY NATURE STUDIES

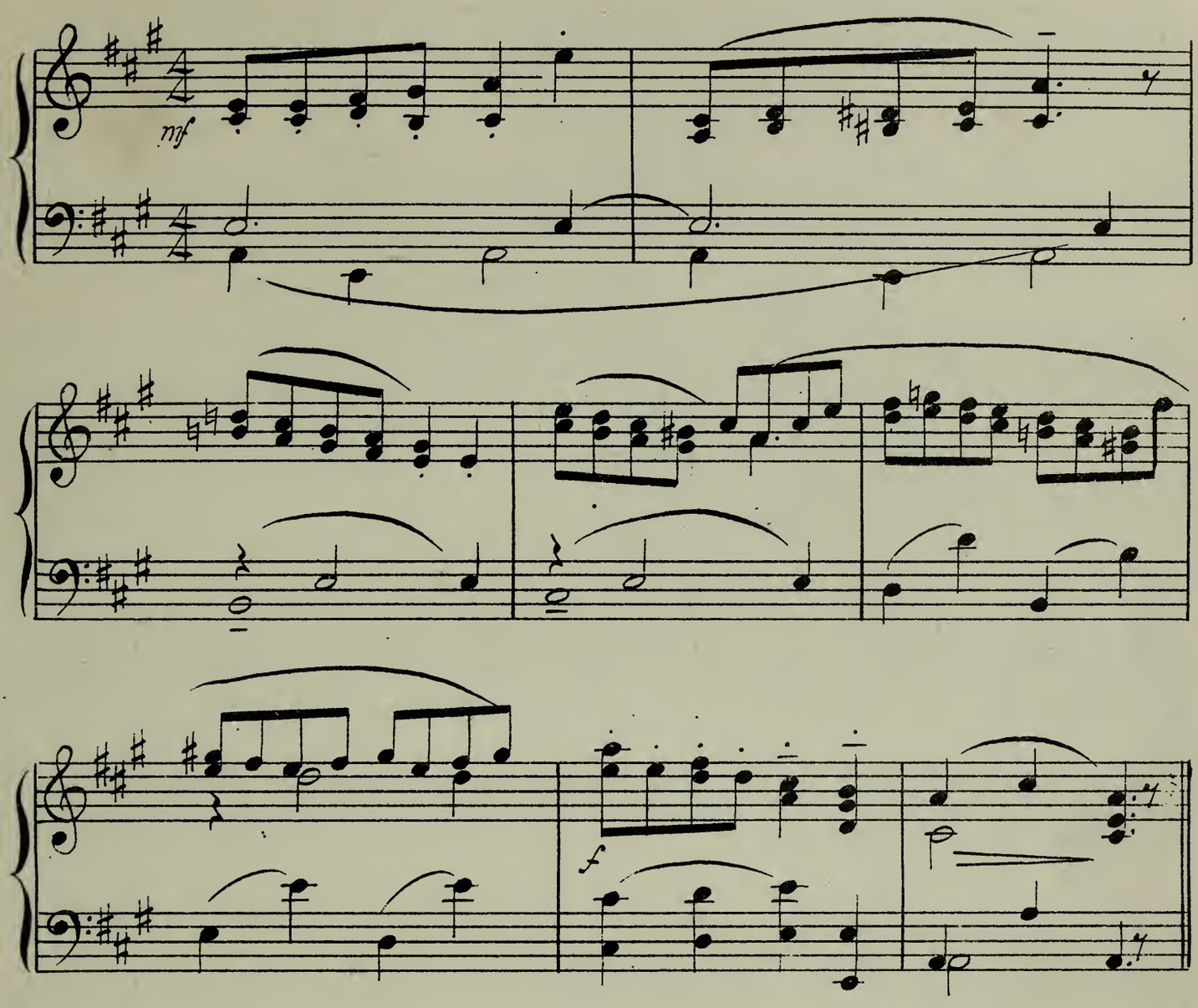
A

BUTTERCUPS AND DAISIES



A With the hands extended a little from the sides quite naturally, step and hop twice, raising the feet with knees bent each time R. L.	1 M.
And run with baby steps diagonally forward R.	1 "
Stoop down and pick a buttercup, and straighten up looking at the flower, then throw it down	2 "
Repeat across to the L. picking a daisy this time with L. hand and keeping it	4 "
Run a circle round to the L. and finish in centre facing front	2 "
Smell the daisy twice	2 "
Pull the daisy to pieces	3 "
Turn L. shoulder rather front and put backs of both hands into the eyes, rubbing them as if crying because the daisy told a fib and said "Nobody loves me"	1 "
	16 "

LADY BIRD LADY BIRD



B

("Lady bird, lady bird, fly away home, your house is on fire and your children alone.")

Kneel on both knees, sitting down on heels. R. hand is held up before face in a fist. Shake the L. forefinger 4 times at the lady bird who is sitting on the back of the R. hand (telling her to go home) ..... 2 M

Rise on to both feet holding R. hand still in position and shake L. forefinger once more ..... 2 "

Turn in place round to R. on balls of feet and stop facing front ..... 1 "

Then blow gently at lady bird to make her fly away, she doesn't go, so blow again harder ..... 1 "

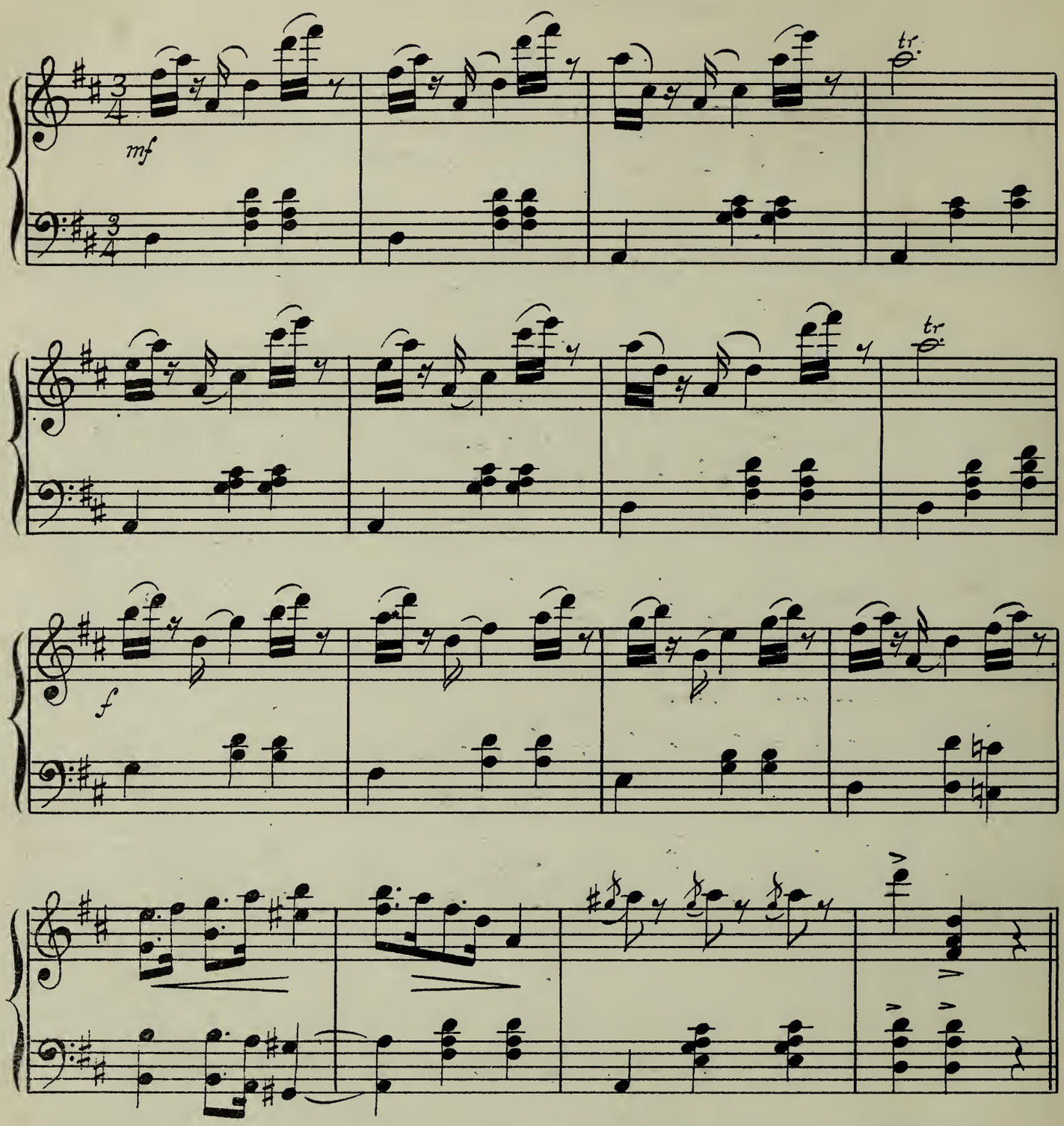
This time she leaves the hand&wings away to the R., baby runs after her a few steps, head tilted up watching her and imitating her wings with a soft fluttering movement of both arms ..... 1 1/2 "

Then she stops and waves goodbye with her R. hand to the departing lady bird .. 1/2

8 "

C

HARK THE LARK

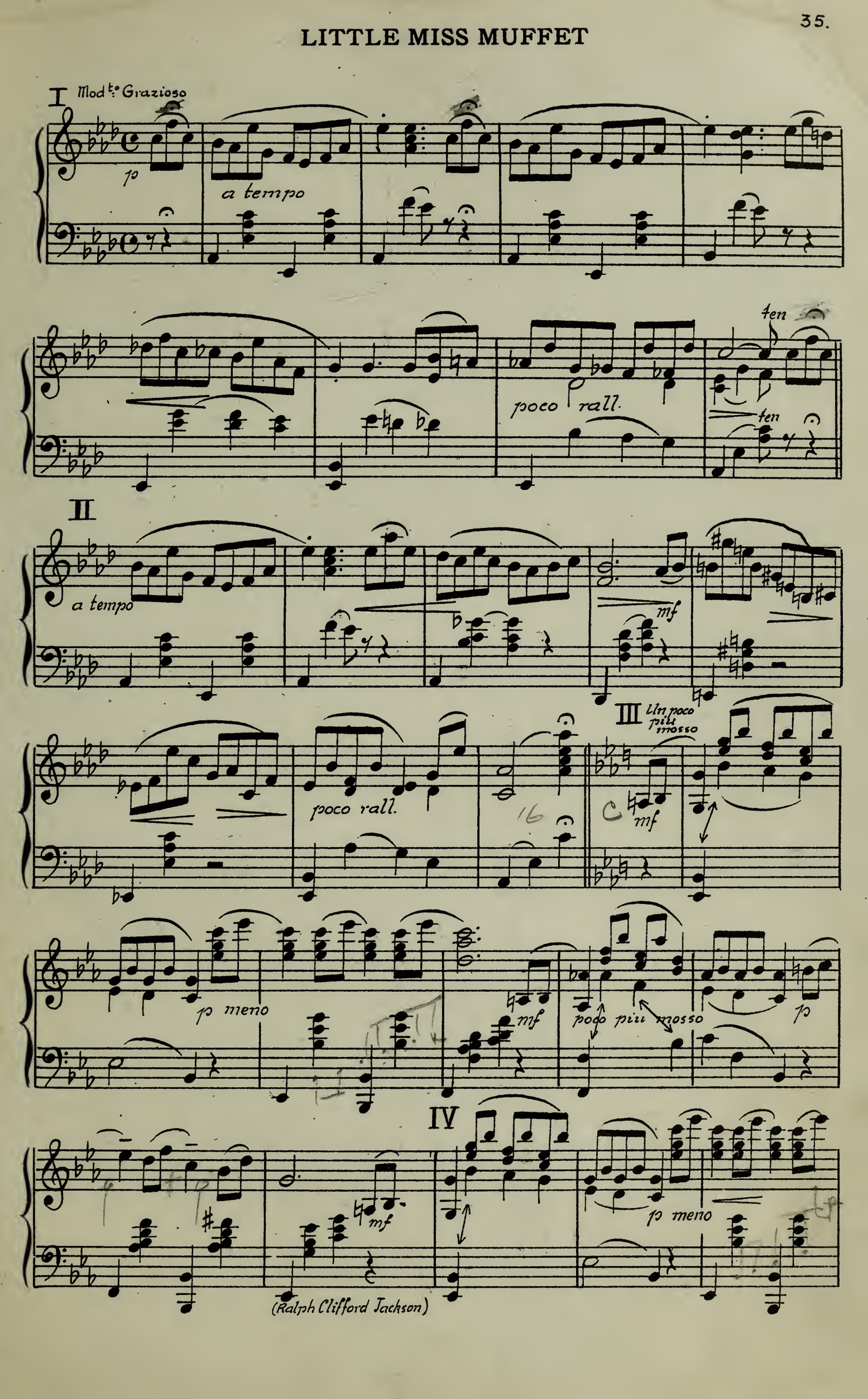


C

(Hark, Hark the Lark at Heaven's Gate Sings)

With weight on R. foot, put R. hand to ear, bending body to R. and listening.....	...2 M.
Reverse on L. foot.....	2 "
Then run down R., and standing still, shade the eyes with the R. hand and look up in the trees for the bird.....	2 "
Do the same running across to the L.....	2 "
Repeat the listening.....	4 "
Then run with baby steps in a small circle round to the R. shading the eyes with both hands and looking up and all round for the bird, coming to face front, stop suddenly and point almost straight upwards with the R. hand as the lark is discovered ... in the blue sky on the last count of the 2 measures.....	2 "
Standing still, clap hands delightedly just below chin, clasp them and continue looking up and listening to the bird above.....	2 "
	16.

LITTLE MISS MUFFET



poco rall

mf

V

p meno

mf

poco più mosso

VI

p meno

poco più mosso

p meno

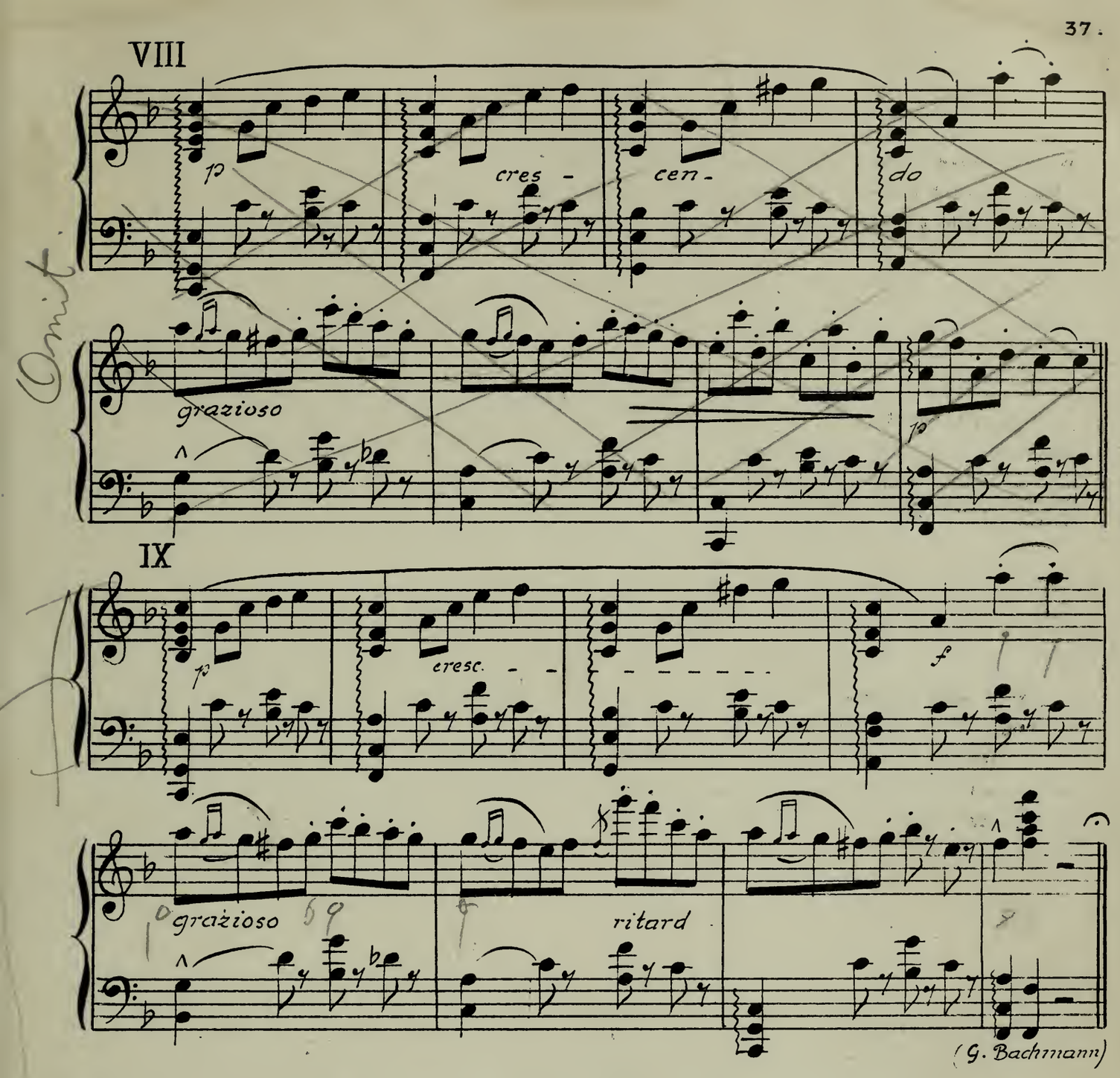
mf

p

VII

mf

p



"Little Miss Muffet Sat on a Tuffett, eating her Curds and Whey."

Note.—This dance can be done with a real, or an imaginary bowl and spoon.

I

Holding the bowl in the crook of the L. arm so that it rests against L. side, and the spoon in R. hand, polka twice in place from side to side R. L.	2 M
With ordinary baby running steps, run a small circle round to the R., finishing facing front again	1 "
Hit the bowl with the spoon 3 times	1 "
Repeat whole	4 "
	8 "

II

Step sideways to R. with R. foot and draw L. foot up to it, step again to R. with R. foot, putting L. foot behind R. foot, make a little curtsey	2 "
Reverse to L.	2
Repeat again to R.	2
Repeat step to L. and close R. foot up to it	1
Hit bowl as before	1
	8 "

III

Walk forward 2 steps, stirring in bowl with spoon R. L.	2 M.
Polka forward twice, holding spoon out to side again R. L.	2 "
Repeat whole 4 measures	4 "
	8 "

IV

Step sideways to R. and with L. foot behind R. foot, make little curtsey	1 "
Reverse	1 "
Polka straight backwards twice R. L, stirring in bowl with spoon	2 "
Repeat 4 measures	4 "
	8 "

V

Now walk diagonally forward to R. 2 steps R. L. dipping spoon in bowl and taking to mouth as if eating with each step	2 "
With feet together, make 6 little jumps forward, making little circular movements with spoon just in front of body as if liking the taste of the curds and whey	2 "
Repeat whole across to the L.	4 "
	8 "

VI

Run backwards to up centre with small baby steps	2
Let the bowl down on the ground	1
And sit down with legs crossed just behind it	1
Holding L. hand extended to side, elbow bent, palm front, all fingers spread wide, bend a little forward and eat the curds and whey, dipping the spoon in 3 times	3
Then as if finished, put spoon into bowl with a little bang	1
	8

VII

"There came a big spider and sat down beside her and frightened Miss Muffet away."

Look up suddenly towards R. forward and throw up both hands in dismay, all fingers spread	2 "
Take bowl with both hands and set it quickly down again to L. side	1 "
Jump up taking skirts in both hands	1 "
Polka rather carefully twice, diagonally forward R. R. L. as if looking to make sure it is a spider	2 "
Run backwards in same line and pause beside bowl, drawing skirts rather high and tight to the knees with both hands, turning R. shoulder a trifle forward and hunching both shoulders a little as if scared	2 "
	8 "

VIII

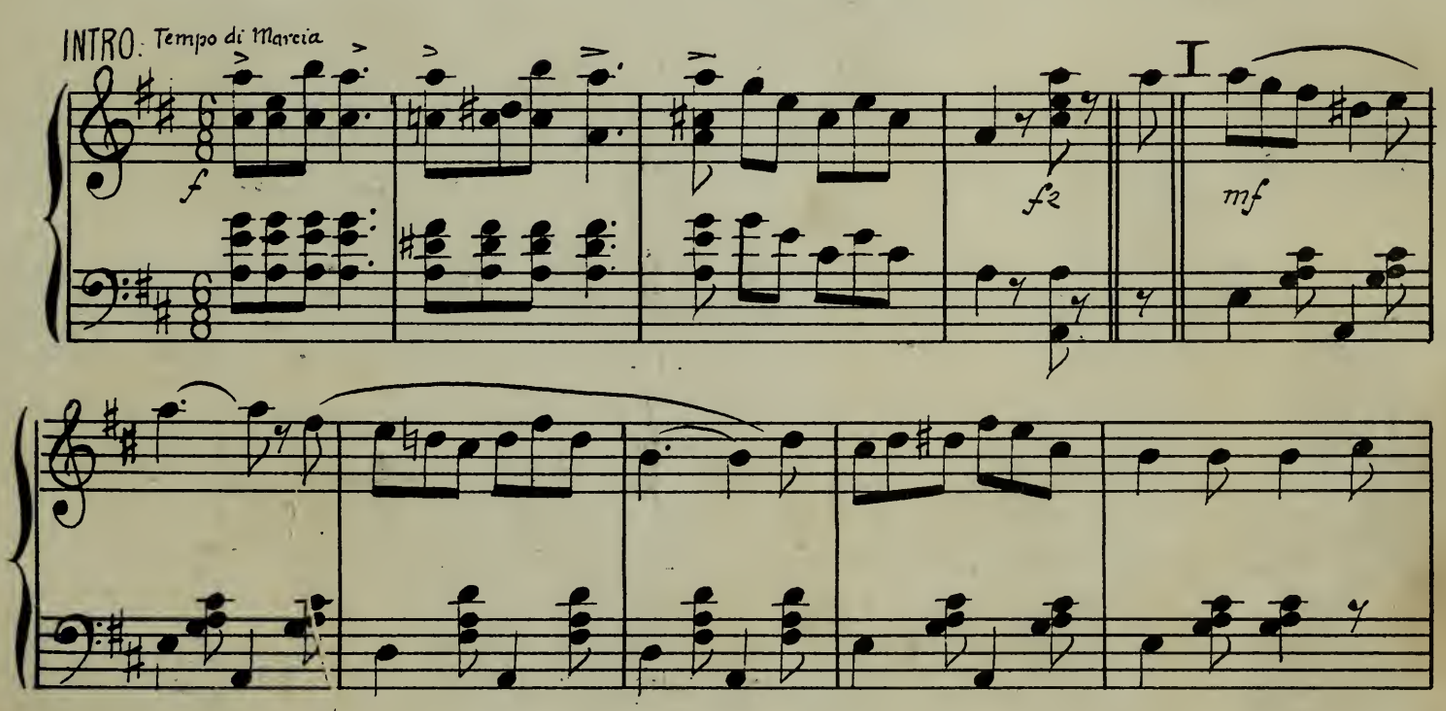
Repeat the 2 polkas down Right, R. L.	2 "
Then gaining courage run a few baby steps forward; stop and pull a face at the nasty old spider	2 "
Repeat the run backwards	2 "
Make a little sideways jump to L. and hold dress up even tighter than last time	2 "
	8 "

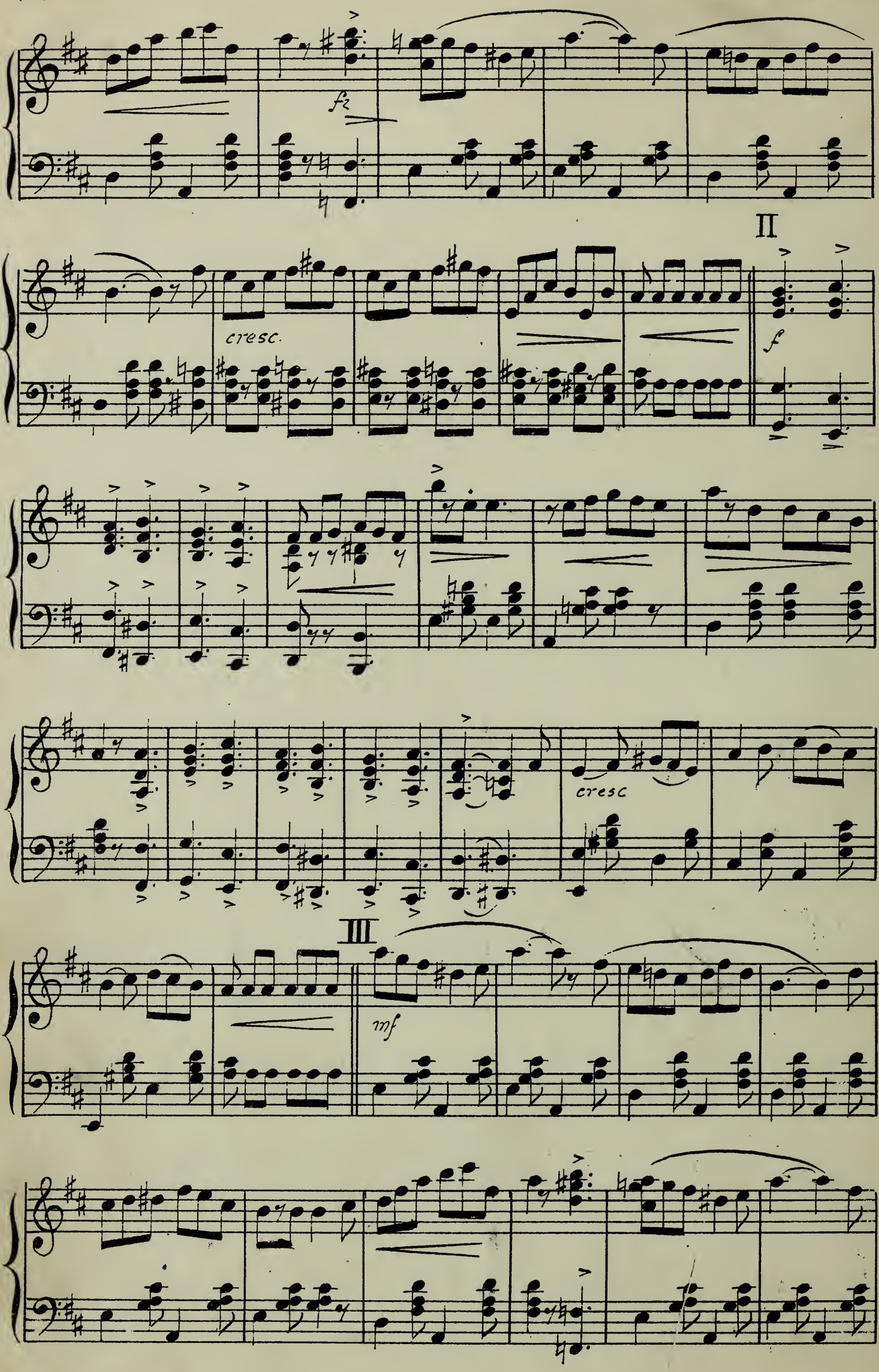
IX

Repeat 4 first measures of step No. VIII showing even more bravado than before	4 "
Run backwards again this time holding skirts very wide and looking as if the spider were following	1 1/2
Pick up bowl quickly with both hands facing L. but head turned to look down at spider over R. shoulder	1/2
Holding bowl in both hands, with feet together jump off towards L. with 6 small jumps, pouting disgustedly over R. shoulder	2 "
	8 "

CLOWN DANCE

(For a Very Small Boy.)




fz
II
cresc.
f
cresc
III
mf

IV

p

V

f

f2

f2

Mae L. Farwell.

INTRODUCTION

Come in from L. side, with elbows bent in to sides and hands flopping loosely in front, jump forward with feet together 7 times, then face front with 1 little jump in place	4

I

With hands to waist put weight on L. foot, and place R. heel on ground well to side, bending towards it	1 M
Reverse	1
Repeat whole	2
Step as far as possible sideways to L. with L. foot, opening arms wide on shoulder level and bending body a little back, close R. foot up to it, swinging arms crossed over chest and bending a little forward	2
Reverse to R.	2
Repeat whole	8
	16

II

Run forward 16 steps lifting knees bent forward	4
Standing with weight on both feet, count off 3 fingers on R. hand with L. forefinger.	3
Throw up hands laughing and bring them down with a clap on both knees, bending same	1
Run a small circle round to R., and finish facing front with the same steps picking up feet in front, knees bent	4
Count off fingers and laugh as before	4
	16

III

With arms extended on shoulder level, palms down, step to R. with R. foot, lifting leg high sideways, knees quite straight, then close L. foot up to it, lifting it high and straight before placing it beside R. foot	1
Repeat twice	2
Give a little jump in place, feet together	1
Reverse to L.	4
With hands to waist, run backwards rather noisily	4
Jump feet apart, knees well bent, and with hands resting on knees, nod 4 times to Right R. L. R. L.	4
	16

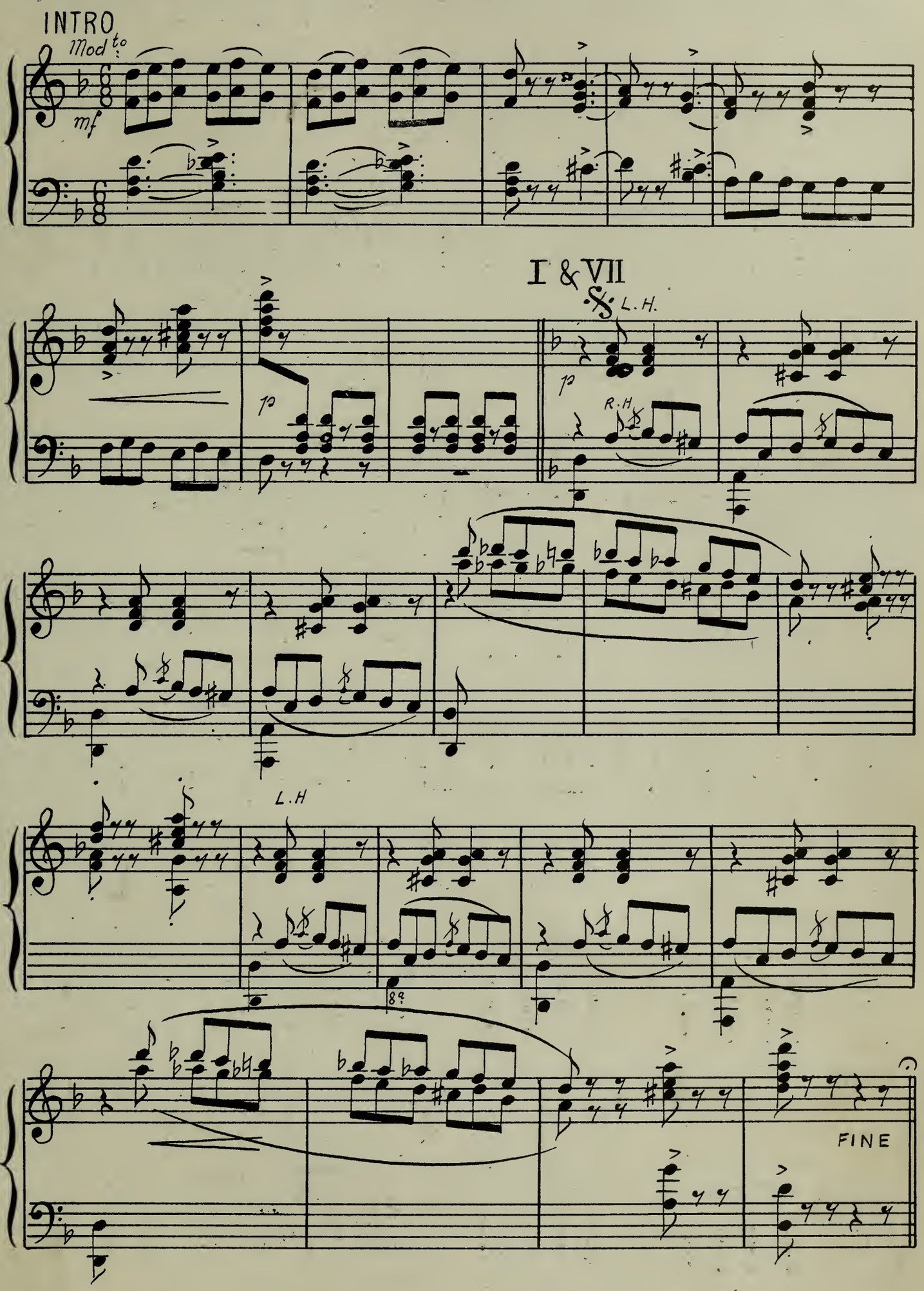
IV

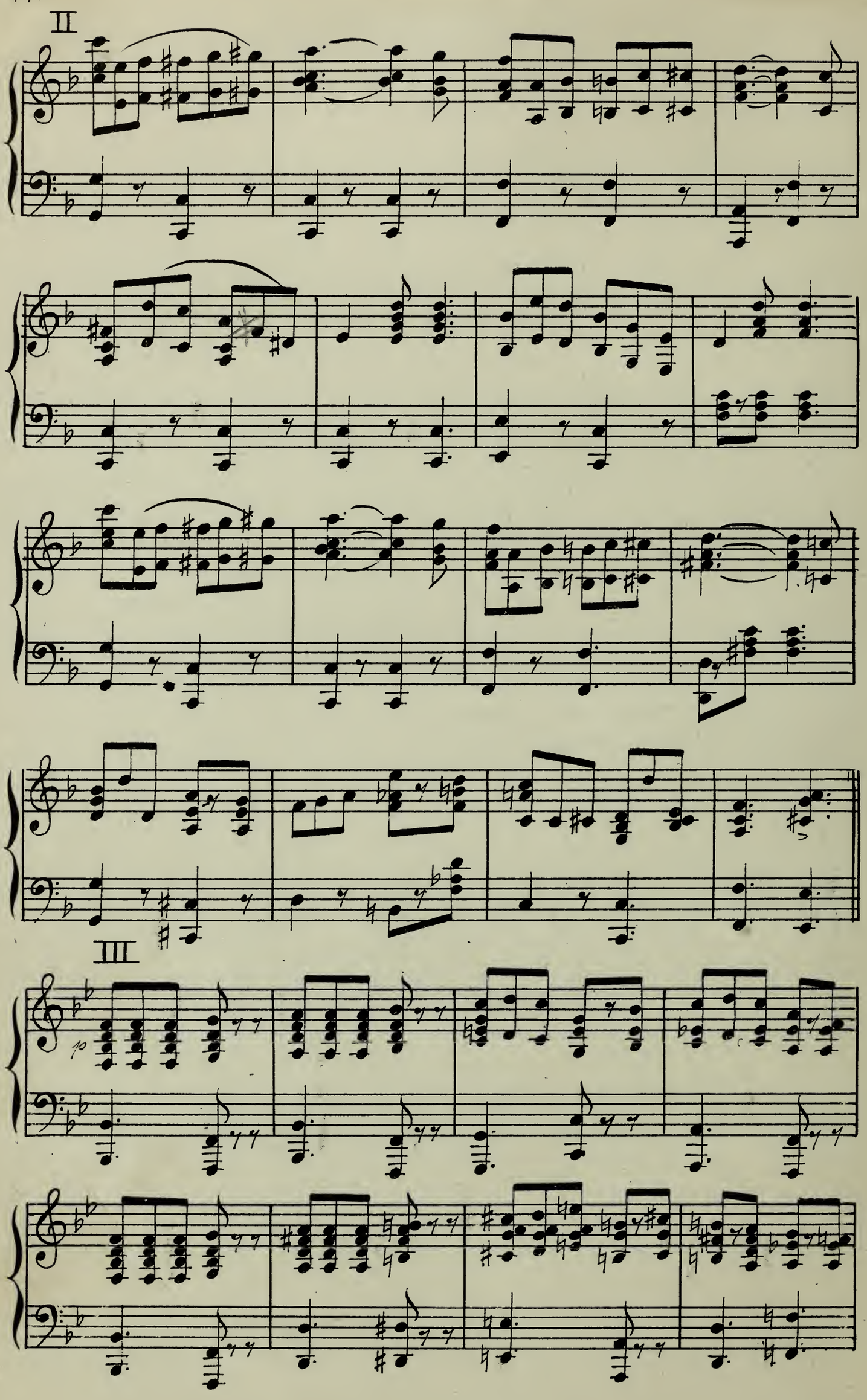
With elbows bent to sides and hands flopping as in Introduction, step and hop 4 times, beginning R. foot, and moving diagonally forward R.	4
Jump round to R. in place, feet together 3, and face front with 4th jump, feet apart, hands on knees and nod head	4
Reverse whole to L.	8
	16

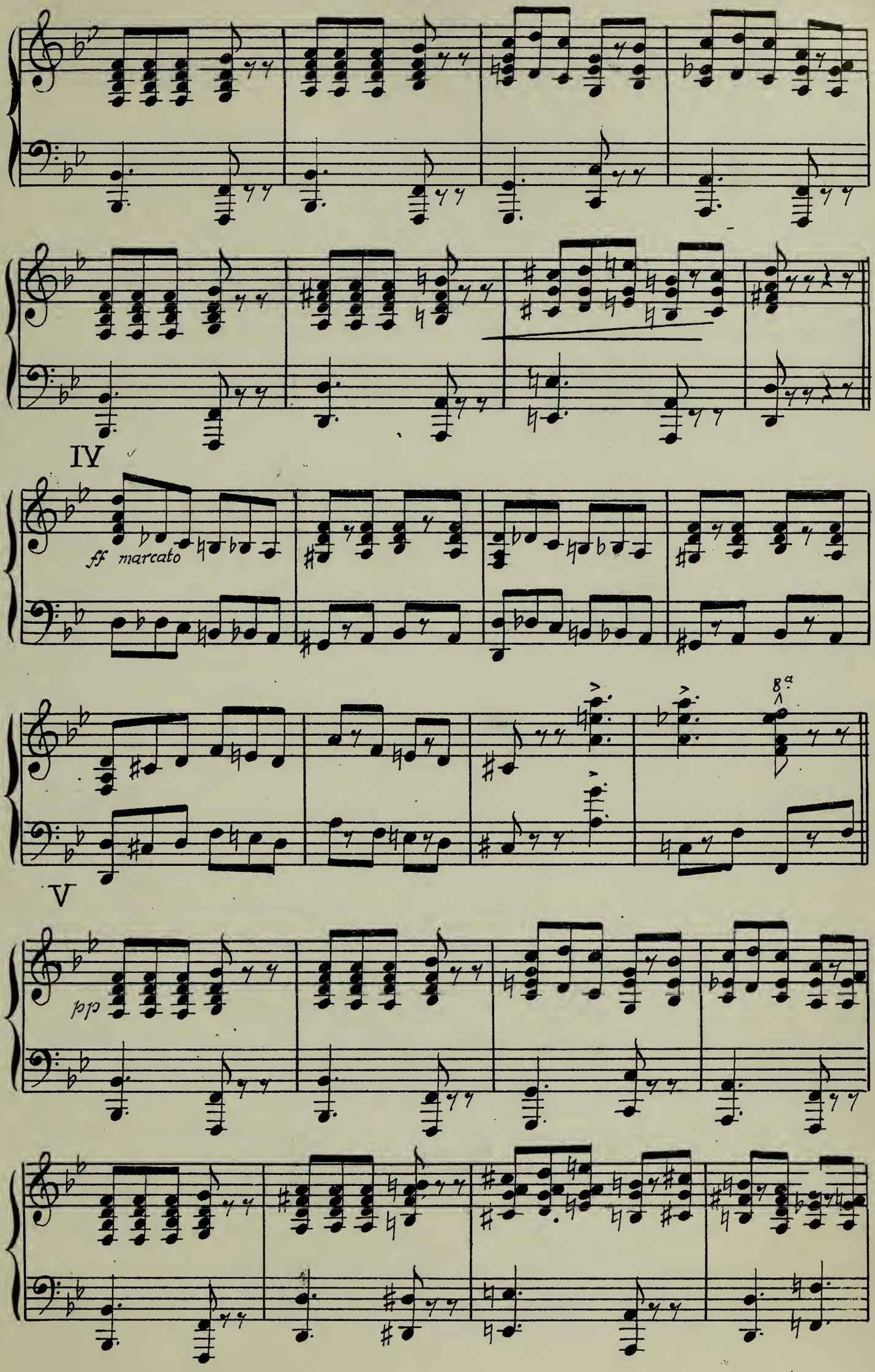
V

Bending forward with hands on knees which are still bent, walk a small circle round to R. stepping with the feet very far apart R. L. R. L.	2
Facing front, fling arms wide open on shoulder level bending back, then swing arms across chest again, bending forward	2
Repeat	4
Repeat first half of step No. 2	4
Walk in a circle round to R. again hands on knees R. L. R. L.	2
Sit down cross-legged	1
With elbows bent to sides, hands up, palms front, close hands and open them spreading all fingers, twice	1
	16

DANCE OF THE WITCHES




II
III
p


IV
ff marcato
8a
V
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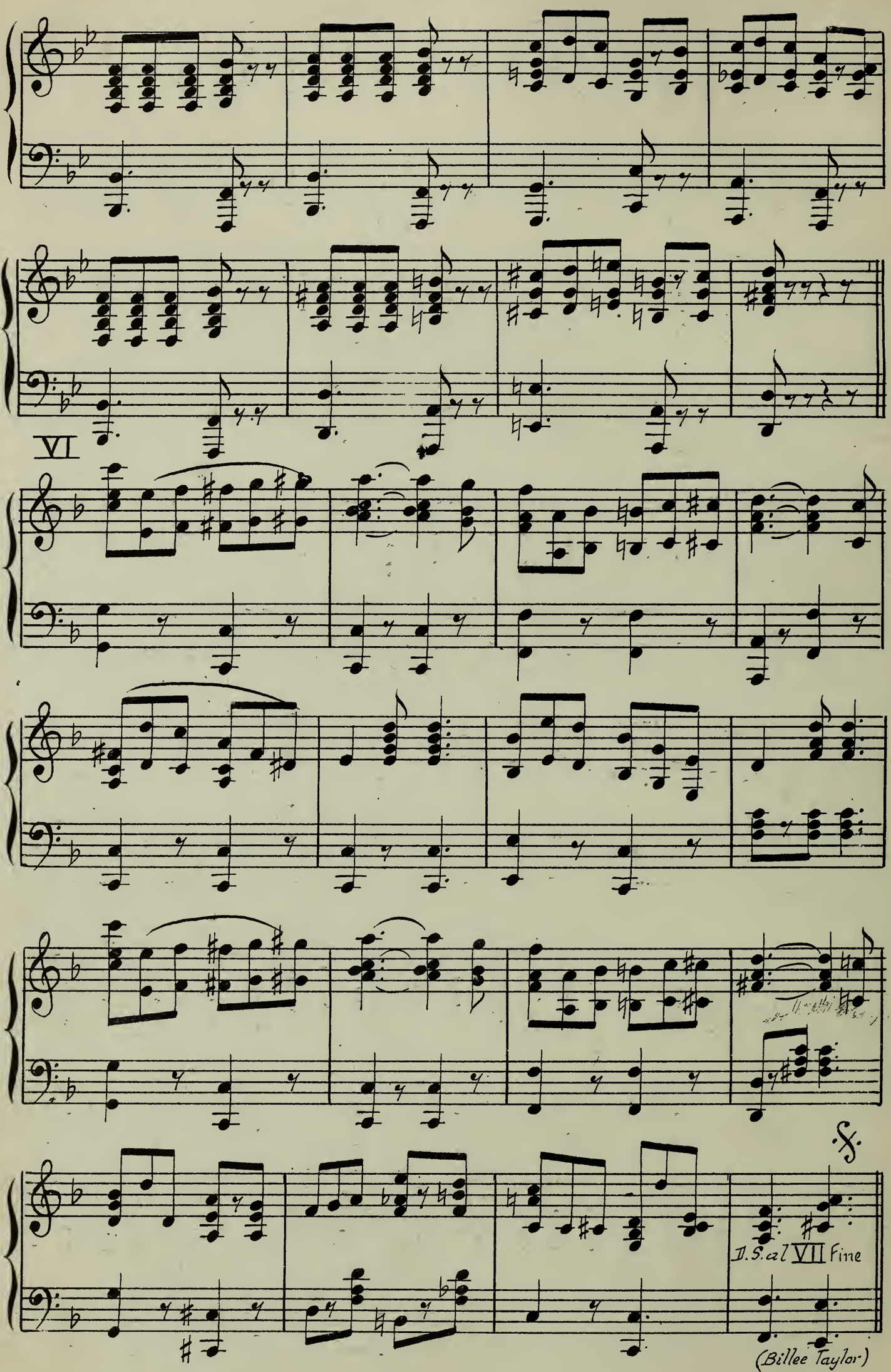


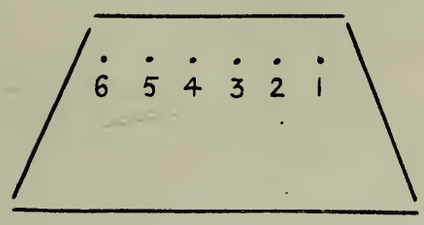
(Billee Taylor)

(Group Dance for 6 Babies)

INTRODUCTION

All stand in a straight line up stage with backs to the audience. Fig. I..... 4

Fig I



All turn round to left with 4 little jumps in place feet together and face front..... 2 M.

With fingers curled after the fashion of a cat's claws all make a scratching movement with both hands (hands should be lifted on a level quite close to the face and the scratching movement brings them down to waist level) and hiss at same time on first beat of next measure; all hold position for remainder of this and whole of next measure. 2

8.

I

With hands extended rather low to sides, fingers spread out all advance forward with 8 walking steps steps beginning R. foot and stepping in a creepy mysterious fashion. 4

All make a complete turn round to R. in place, with 4 steps in same manner.... 2

Facing front, weight on both feet, all clap hands sharply just before face and repeat the scratching movement..... 2

Repeat whole 8 measures..... 8

16

II

All face R. and move straight forward with 3 times "step and hop" beginning R. foot, then make a little jump in place on both feet..... 4

All clap hands and scratch twice as if in finish of step I. Now each baby takes hold of the waist of the baby in front with both hands all bend a little forward and turn heads left towards audience, as they run straight backwards in same line with baby running steps on balls of feet..... 4

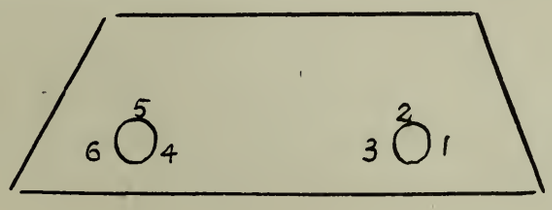
All repeat last 4 measures of step No. I..... 4

16

III

Now they divide into 2 sets of three forming 2 small circles and joining hands, they take a galop step round in place to the left Fig. II 6

Fig II

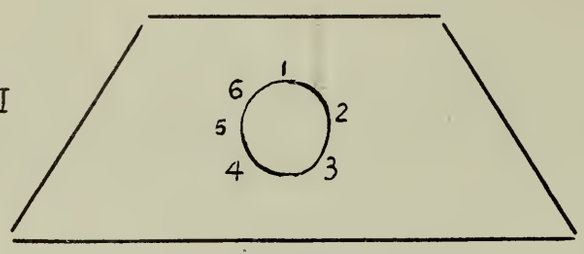


Still holding hands in their circles all crouch down sitting on heel..... 2
Holding position all nod their heads in a knowing fashion. All rise and take places 6
in straight line again leaving go of hands..... 2
16

IV

Now No. I leads off round to L the others following and forming one circle in centre with 16 creepy walking steps (Fig. III)..... 8

Fig III



V

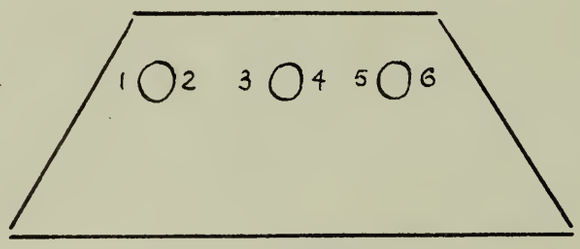
All join hands in circle and hop 8 times on the R. foot raising and extending the L. foot forward..... 4
Leaving go of hands, all repeat last 4 measures of step No. I..... 4
Repeat whole 8 measures..... 8
16

VI

No. I leads off again with a galop step, all following and getting into line across up stage, where they face each other in couples and join both hands. (Fig. IV)..... 8
Holding hands and looking into each other's faces bent a trifle forward, all give a little jump hard on both feet and then several (about 5) quick little stamping steps in place as if in a terrible temper..... 2

Repeat 2
Still holding hands all galop round in place to L. and finish in straight line facing front 4
16

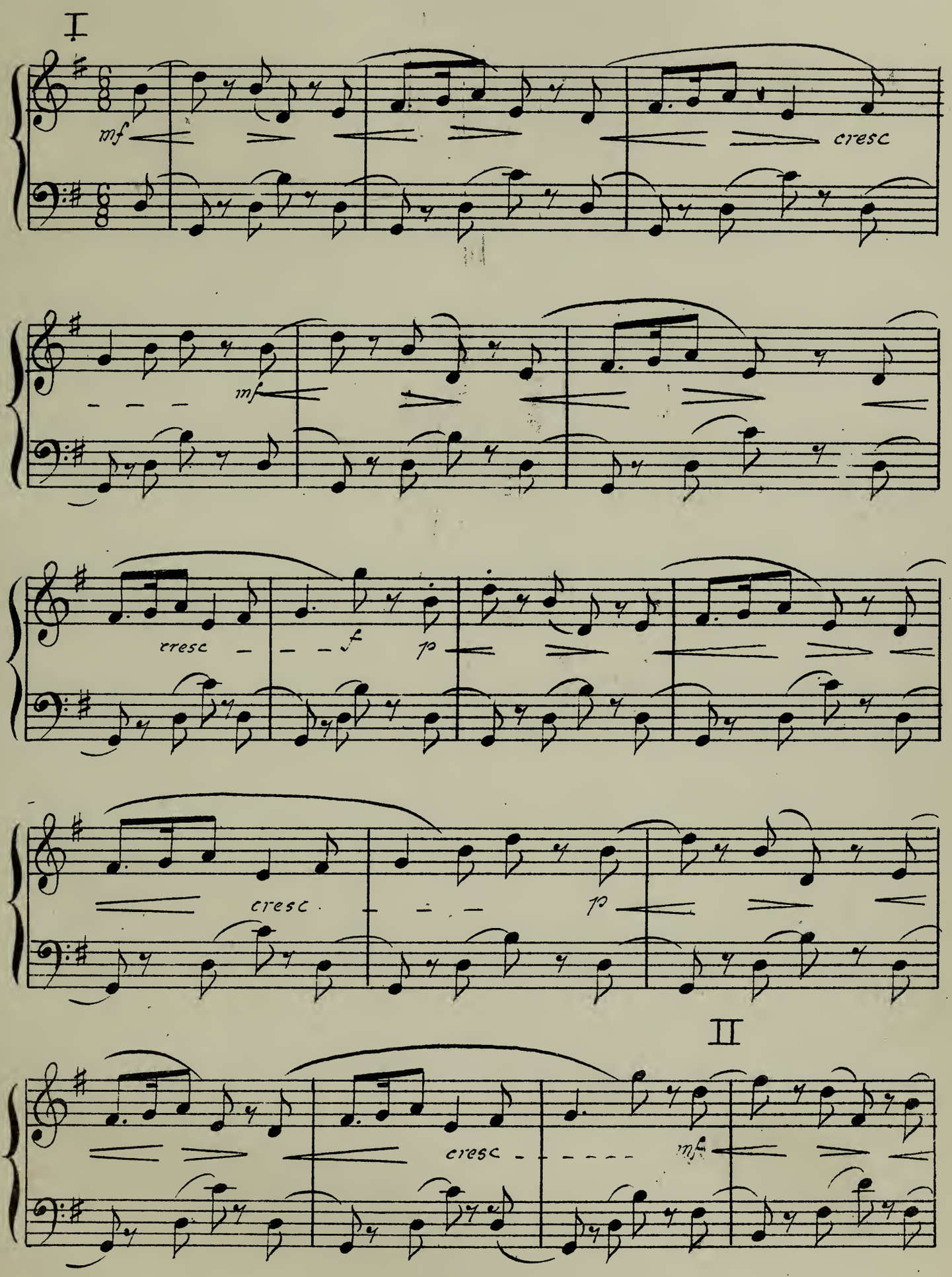
Fig IV

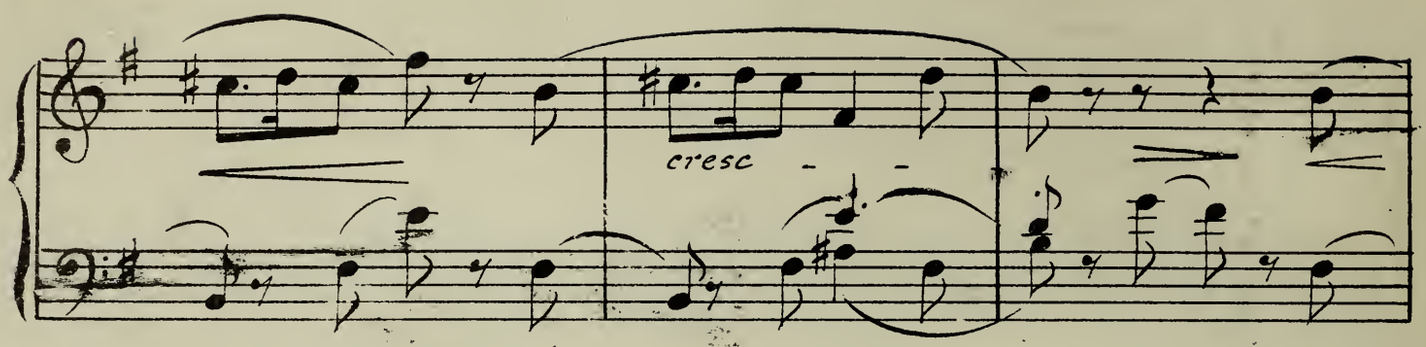


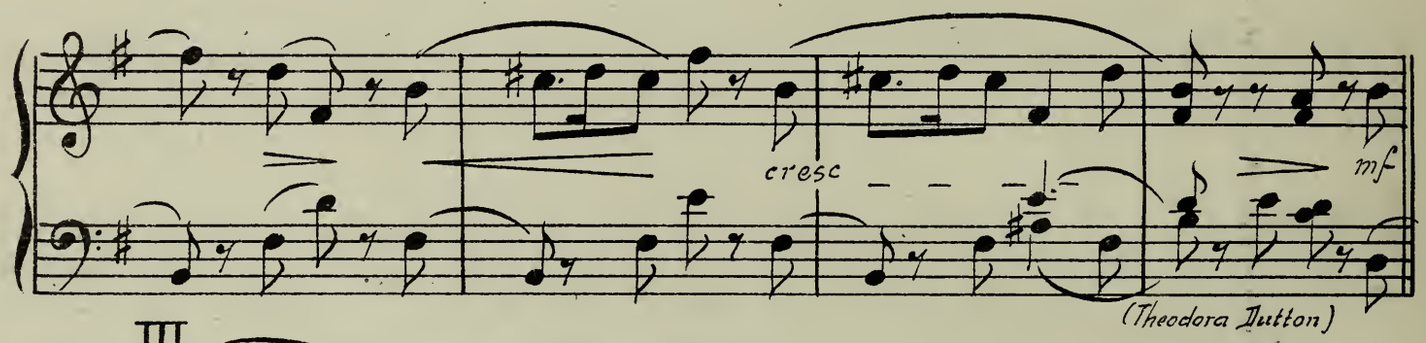
VII

All step forward and rather over to the R. with R. foot at same time making a big slow scratching movement with R. hand and giving a long hiss..... 2
All do the same with L. foot and L. hand..... 2
Joining hands in twos, all jump in place and stamp again as in step No. VI.... 4
Facing front straight line all repeat first 4 measures of this step..... 4
All run straight forward with rather noisy little steps on balls of feet..... 3
Drop on both knees, sitting back on heels and make a big scratching movement accompanied with a really fierce hiss..... 1
16

THE SANDMAN

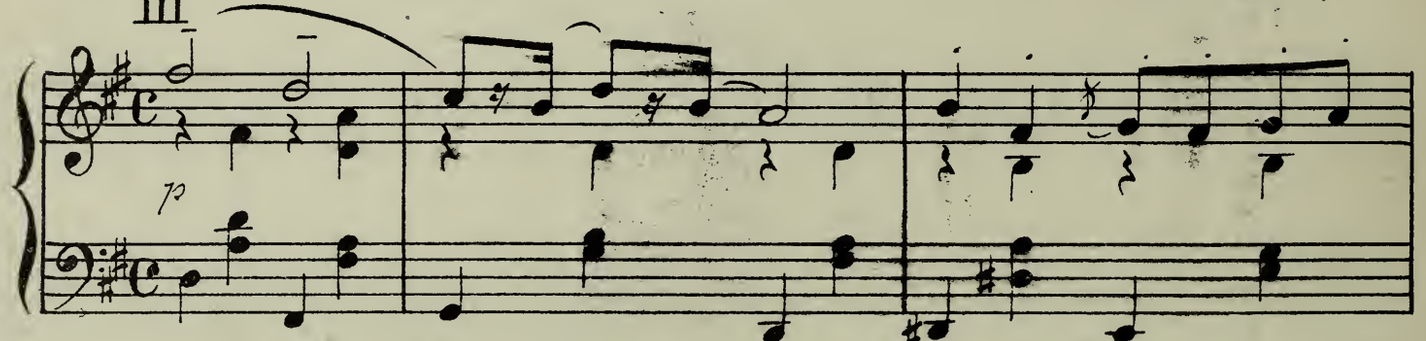


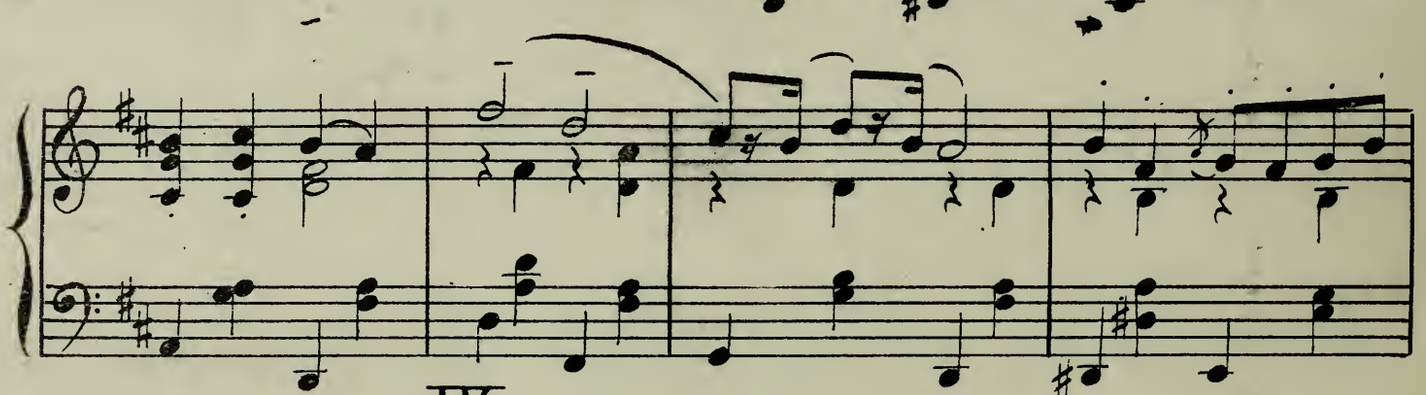




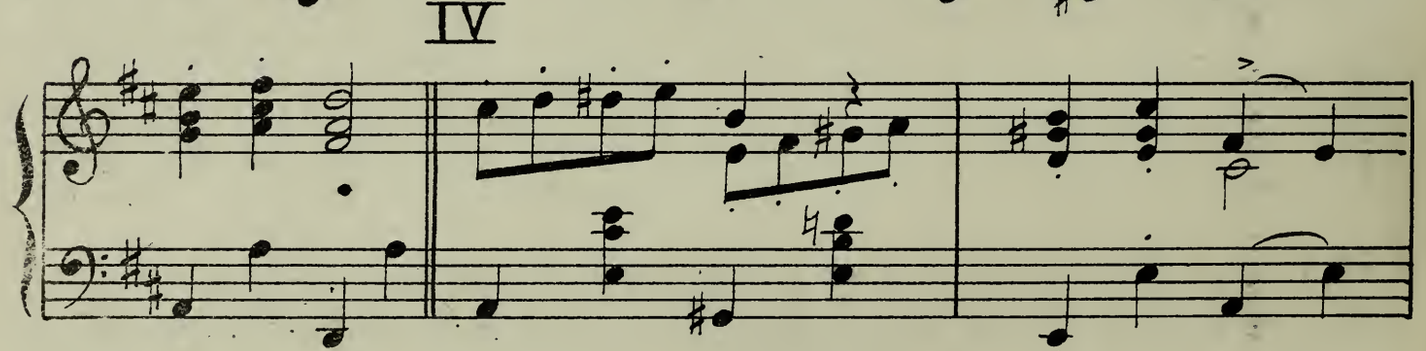
(Theodora Dutton)

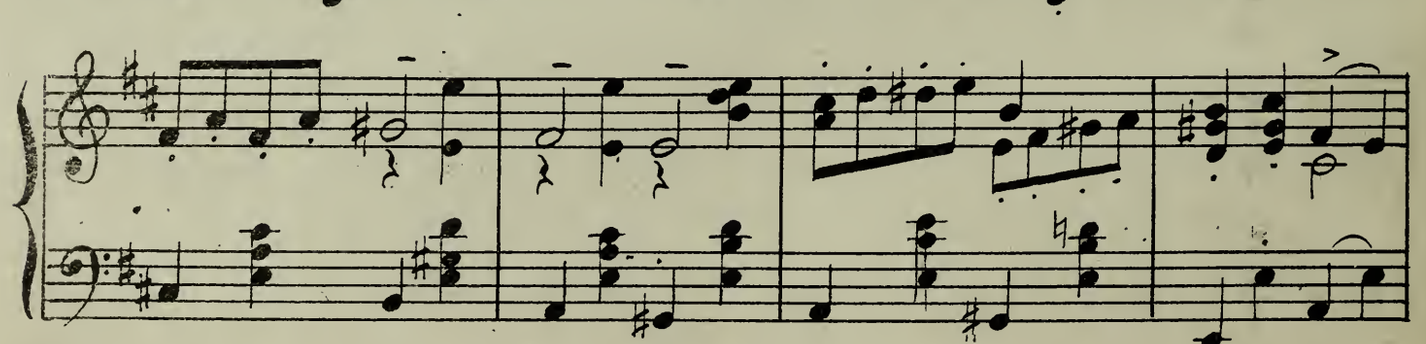
III





IV





V

p

VI

mf

(Victor Holländer)

cresc

mf

cresc

f

I

Holding dress up with L. hand, put R. hand into the skirt and pretending to take a handful of sand out, throw it over towards the R.; repeat this throwing it to the L.	2
Rub the eyes sleepily with the R. hand	2
Repeat, dropping the skirt and rubbing the eyes with both hands this time	4
Run across to R. with baby steps and putting R. forefinger to lips say "Hush"	2
Repeat across to the L.	2
Then looking at audience, touch breast with both hands (meaning "I")	1
Point away and rather high up to L. with L. hand (meaning "in bed"). Fold hands under R. cheek and nod head sleepily twice (meaning "will go to sleep")	2
	16

II

Holding dress wide with both hands step on R. foot and raise and swing L. foot across in front (hop on R. foot if possible, if not, just point L. foot well across R)	1
Reverse stepping on L. foot and swinging R. foot	1
Repeat twice	4
Step on R. foot a little to R. side and bending body a little forward, yawn, putting palm of hand before mouth	2
	8

III

Holding dress, slide R. foot sidewavs to R., close L. up to it, slide R. foot again and point L. foot	1
Tap L. toe 3 times putting L. forefinger to lips	1
Reverse	2
Repeat whole	4
	8

IV

Now moving diagonally forward R. polka 4 times R. L. R. L.	4
With weight even, fold hands under R. cheek, bowing head on to them and closing eyes	1
Then under L. cheek	1
Make a turn round to the R. with a few baby steps, stretching sleepily with both arms	2
	8

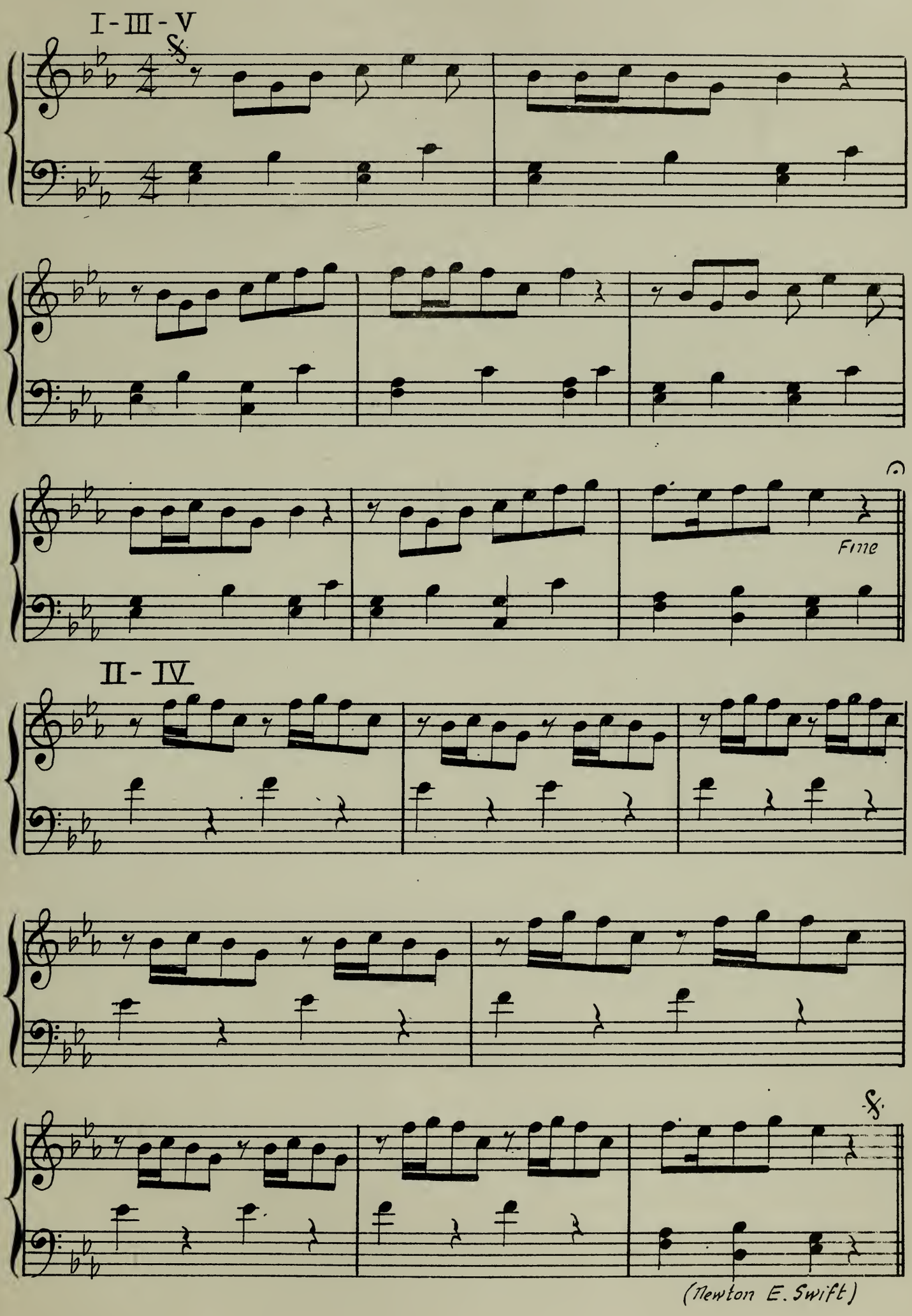
V

Reverse step No. IV across to the L.	8

VI

Repeat first 8 measures of step No. I	8
Holding dress with both hands galop a circle round to the R. and finish facing front.	
Yawn as in step II	4
Wave "good night" with the R. hand	2
And run off L. to bed	1
	1
	16

A JAPANESE BABY



(Newton E. Swift)

I

Hold fan closed in both hands just under chin and with body a trifle bent forward, run forward with little shuffling steps on balls of feet	2
Now make 2 Japanese curtseys (i. e., bend both knees, keeping them together and stroking fan down over them and straighten up, lifting fan to beneath chin again	2
Turn in place on balls of feet, body still a little bent	2
Make 1 Japanese curtsey	1
Shake fan sharply open with R. hand, L. elbow bent in to side back of L. hand against L. shoulder and nod head	1
	8

II

Turn and run with little shuffling steps across to Right, fluttering fan and keeping L. hand in position, stop facing front again	2
Tipping head on to L. shoulder, place fan on R. shoulder so that curve of the paper rests against neck	1
Tip head to R. and place fan resting against palm of L. hand	1
Repeat just the same turning and running across to left	4
	8

III

With body bent, L. hand in position and fluttering fan with R. hand, run with Japanese shuffling steps a big circle round to Right and finish in centre facing Left	4
Standing with weight on L. foot, paw the ground 4 times with R. foot making 4 small circles circular movements with fan held rather low on R. side—head is bent a little forward and turned towards audience	2
Turn in place with 4 little jumps, both feet together	1
And nod head twice	1
	8

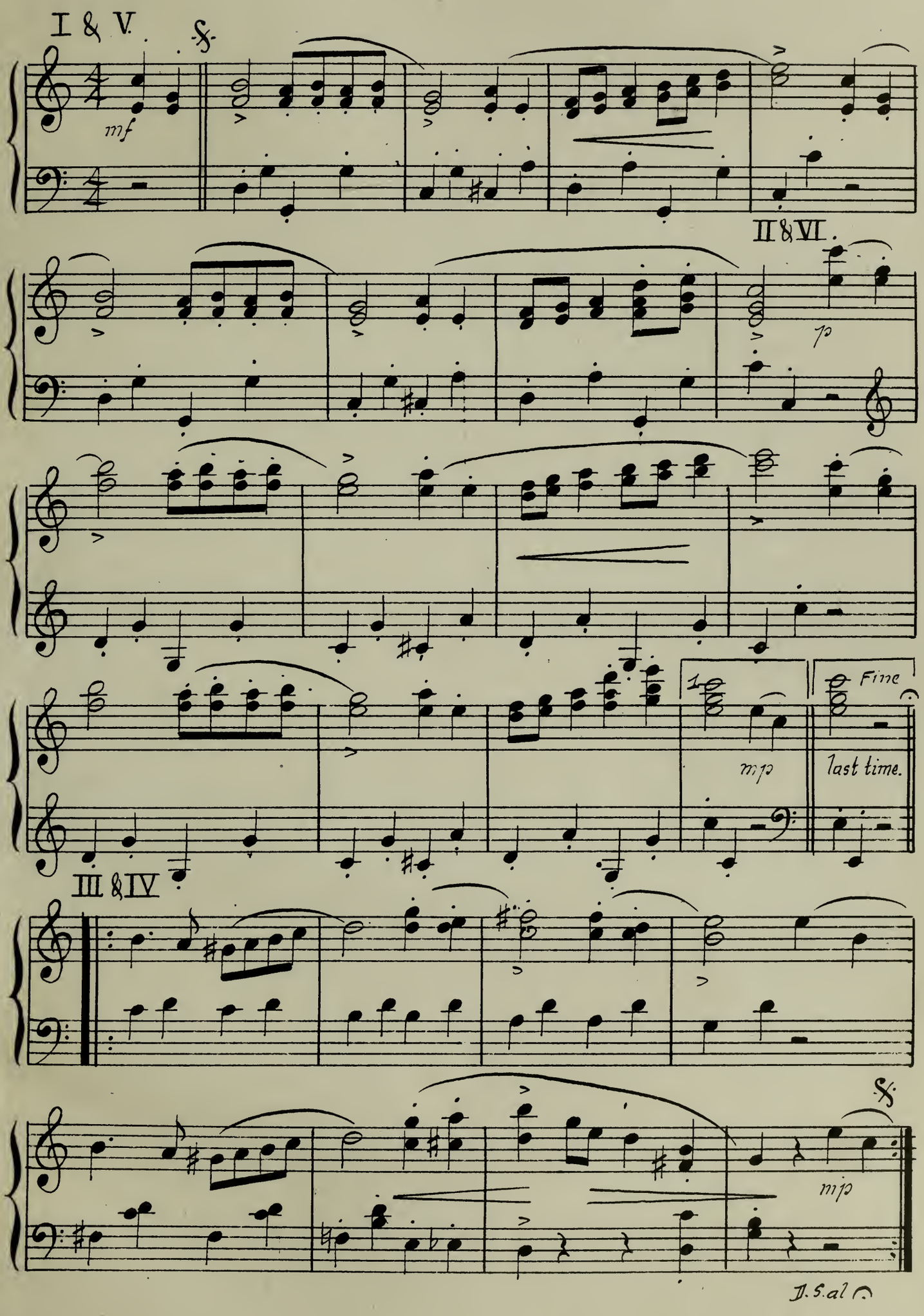
IV

Now holding fan open with both hands at corners, bend knees as in Japanese curtsey, lowering fan flat on to knees, then straight on up raising fan to breast level a little over to the R	1
Repeat, raising fan to L	1
Holding fan before face, without moving feet, turn body a trifle to L. bending a little and giggle behind fan. (Note.—This giggle sounds rather like a short sneeze)	1
Same thing to R	1
Repeat whole	4
	8

V

Holding fan as in step I, run forward with small shuffling step	1
Turn back to audience with 2 small jumps in place on both feet (turn R.)	1
Now run up stage with back to audience	1
Turn to face them again with 2 jumps	1
Repeat just 2 measures of step No. IV	2
Run forward	1
Kneel down, crouching low, put fan on floor, rest palms of hands on ground each side and forehead on fan	1
	8

LITTLE BO-PEEP



I

"Little Bo-Peep has lost her sheep, and doesn't know where to find them."

Holding dress in both hands and beginning R. foot, make 6 Polka forward	6
Step on R. foot and shading eyes with R. hand, look R.	
Step on L. shading eyes L. hand and look L.	2
	8

II

"Step and Hop" 4 times across to Right R. L. R. L.	2
Run forward and standing weight on R. foot, look R. shading eyes with R. hand.	2
Repeat whole to L.	4
	8

III

Walk diagonally forward towards the R. 6 steps R. L. R. L. R. L. counting off on fingers of the L. hand with R. hand "6 lost sheep" (1 count to each step)	6
Throw up both hands with expression of dismay	1
Clasp both hands in distress over the number of sheep lost	1
	8

IV

Beginning R. foot polka backward 4 times	4
Shading eyes with both hands, walk round to R. in small circle. 8 steps R. L. R. L. R. L. R. L, looking for the sheep	2
Throw up hands	1
Clasp again in distress as in Step III	1
	8

V

"Leave them alone, and they'll come home, dragging their tails behind them."

Holding dress both hands, begin R. foot and polka 4 times forward	4
Then as if having ceased to worry step to R. with R. foot and blow a careless kiss with R. hand.	1
Repeat the curtsey to L.	1
To the R.	1
Again to the L.	1
	8

VI

Two polkas round to Right R. L.	2
With weight on L. foot, look back over R. shoulder and shake finger 4 times (R. hand) in reproof at the wandering sheep	2
2 Polkas on towards L.	2
Stop weight on L. foot and with a glance back over R. shoulder, shrug both shoulders as if indifferent as to the fate of the erring animals	1
Gather up dress in both hands and run off L.	1
	8

Rec March 2005